

PHOTOPLAY

PRIZE SPECIAL

September
15c

Sexiest Girl in Town

by Hedda Hopper

LAST LAUGH

A Gay Story About a
New **ALAN LADD**

**STYLE
YOUR HAIR
LIKE A STAR**

**Complete Directions
dos**

Elizabeth

Pat Neal

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The moonlight... the whisper of the sea... the fire's after-glow... and the new man in your life, yours for the evening! Could there be any more romantic set-up? Yet Lily had been having a rough time of it from the start. Everybody... Bill in particular... seemed to be politely trying to avoid her. It was a case of three being company and four a nuisance—and she was the nuisance! The reason* for this neglect she would be the last to suspect. It can happen to any girl—even you—but quick! And without your knowing why.

How's your breath today?

No matter what your good points, they can be quickly forgotten when you have *halitosis (unpleasant breath). It can turn a winsome miss into a wall-flower, and change ardor to indifference... *just like that!* And the insidious thing about halitosis is that you, yourself, may not realize when you have it.

Why risk offending needlessly when Listerine Antiseptic is such an easy, delightful, *extra-careful* precaution against offending? So many attractive people, popular people, make Listerine Antiseptic a "must" night and morning, and especially before any business or social engagement.

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Listerine Antiseptic is the *extra-careful* precaution because it freshens and sweetens the breath... not for mere seconds or minutes... but for hours, usually. When you want to be at your best, don't trust make-shifts. Trust Listerine Antiseptic. While some cases of halitosis are of sys-

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Lambert Pharmacal Co., St. Louis, Missouri



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there goes
perspiration




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Wonderful for men, too!

2 sizes: 2 1/4 oz. \$1.25; 1 oz. 60c.
At cosmetic counters everywhere.

JULES MONTENIER, INC., Chicago

Stopette
THE ORIGINAL
SPRAY DEODORANT

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FAVORITE OF AMERICA'S "FIRST MILLION" MOVIE-GOERS FOR 38 YEARS

PHOTOPLAY

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VOL. 38, NO.

2 LOVE STORIES!
The true-life drama of song-
writers Kalmar and Ruby,
whose hits spanned a lifetime
of romance and adventure!

**A WONDERFUL
MUSICAL!**

15 HIT TUNES!

including:
"THREE LITTLE WORDS"
"WHERE DID YOU GET THAT GIRL?"
"I WANNA BE LOVED BY YOU"
"WHO'S SORRY NOW"
"ALL ALONE MONDAY"
"I LOVE YOU SO MUCH"

Hear the stars sing
the hits in the
M-G-M Records
album!

4 BIG STARS!

Fred Astaire dances with Vera-
Ellen, the "On The Town" girl!
Red Skelton in a new kind of
role... Arlene Dahl gorgeous
in Technicolor!

M-G-M presents

FRED ASTAIRE • RED SKELTON

VERA-ELLEN • ARLENE DAHL

in

THREE LITTLE WORDS

KEENAN WYNN • GALE ROBBINS • GLORIA DE HAVEN

Color by

TECHNICOLOR

Based on the lives and music of
BERT KALMAR and HARRY RUBY

Screen Play by **GEORGE WELLS**

Directed by **RICHARD THORPE**

Produced by **JACK CUMMINGS**

A METRO-GOLDWYN-MAYER PICTURE

1000 LAUGHS!

with that dancing...singing...
laughing team, Fred and Red!



Best Deodorant News Ever!

New finer Mum more effective longer!



**NOW CONTAINS AMAZING NEW
INGREDIENT M-3—THAT PROTECTS
AGAINST ODOR-CAUSING BACTERIA**

New Protection! Let the magic of new Mum protect you—*better, longer*. For today's Mum, with wonder-working M-3, safely protects against bacteria that *cause* underarm perspiration odor. Mum never merely "masks" odor—simply doesn't give it a chance to start.

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Mum's protection grows and GROWS!
Thanks to its new ingredient, M-3, Mum not only stops growth of odor-causing bacteria—but keeps down *future* bacteria growth. You actually *build up* protection with regular exclusive use of new Mum!

Now at your cosmetic counter!

New **MUM**
cream deodorant

A PRODUCT OF BRISTOL-MYERS



Claudette Colbert
of "The Secret Fury"

WHAT SHOULD I DO ?

YOUR PROBLEMS ANSWERED
BY CLAUDETTE COLBERT

DEAR Miss Colbert:

I live on a large farm, with a lot of work on it. My daddy died last spring. I have three brothers and one sister. One of my brothers ran away and joined the Marines, and the other two are too small to work. That means that my sister, Nita, and I have to go outside and do very hard work. Nita is sixteen and I am seventeen.

In the spring when the sheep—we have six hundred—have their lambs, we take care of them and help them to have their young. I tell you, it's no fun.

We needed milk this last winter so it was up to Nita and me to train some cows and milk them. Our uncle brags about us but I am not happy over it. The girls at school make fun of us for doing a man's work. My hands are large and my arms have heavy muscles.

I would like to be the kind of girl who wears that white filmy stuff to dances. Here I am, seventeen, and I have never had a date.

Please tell me how to be the kind of girl that other girls and boys like.

Dora A.

Don't worry about what you regard as popularity; it is a superficial thing, fleeting at best. You will notice that the popular freshman is not the most popular sophomore—she has had to make way for someone else. In time to come a really worthwhile man will appreciate you and give you his love, and that, after all, is the best thing that the greatest of all popularity could bring you.

What you are doing is one of the few really necessary jobs in the world. Be proud of your status as a farm girl who is doing something for the welfare of mankind. We can manage without almost anything in life except food.

Claudette Colbert

Dear Miss Colbert:

I am twenty-one and my fiance is twenty-six. When we became engaged two years ago, he had saved up nearly four hundred dollars, and with this we were going to get a start in life. He picked me up one night and said he was practically broke. He and his mother had gambled away his savings.

Since that time he and I have worked ever so hard to try to get some money together, but just when we have fifty or sixty dollars ahead, he hears of "a sure thing" and the next day he is broke.

I talked to his mother and she said it was in his blood, just as it is in her blood.

How can I get my fiance to marry me right away? I'm sure that he will change, once we are married.

Stella N.

Marriage does not change a man's fundamental disposition. This man is a gambler; even more serious is the fact that his mother is also a gambler. Apparently there is quite a strong tie between mother
(Continued from page 6)

Hit the laff-trail, pardner...

HOPE is whooping it up
in the wild,
wild west!

Meet the man who's going
to teach the West manners!

And the things he's gonna
learn from Lucille... you won't
find anywhere in books!

Paramount's
hilarious successor to
"The Paleface"!

Fancy Pants

Color by
Technicolor

BOB
tops his
"Buttons and Bows"
records singin'
these new
hit tunes:
"HOME COOKIN'"
"FANCY PANTS"

Starring
BOB HOPE
AND
LUCILLE BALL
with
BRUCE CABOT · JACK KIRKWOOD

Produced by
ROBERT L. WELCH · GEORGE MARSHALL
Directed by
Screenplay by Edmund Hartmann and Robert O'Brien
Based on a Story by Harry Leon Wilson



One of these Twins has a Toni, the other has a \$20* permanent. Can you tell—

WHICH TWIN HAS THE TONI?



Hair styles by Don Rito

Look closely! Compare the shining softness . . . the live, long-lasting "spring" . . . the lovely *natural* look of both permanents. Which is which? You can't tell! Not even experts can find any difference between the \$1 Toni and the beauty shop wave. Because a Toni looks as natural, feels as soft—is actually *guaranteed* to be as beautiful and last as long — as a \$20 wave (*including sham-

poo and set.) Your Toni has that natural look from the first day. There's *no frizz!* Even if your hair is baby-fine, bleached or tinted, Toni's gentle Creme Waving Lotion leaves your wave as satin-soft and easy to set as Nancy Fletcher's (at left.) You can be *sure* of this — for only Toni has given over 93 million natural-looking waves to *all* types of hair. Try a Toni—you'll love it!

*Toni alone, of all home permanents —
looks so natural, feels so soft!
That's why more women choose Toni than
all other home permanents combined.*

Here's the reason! Toni contains an exclusive blend of the very same waving ingredients used in most expensive beauty shop lotions. Yet Toni costs . . . only

with SPIN curlers \$2.29



Toni

HOME PERMANENT

(Continued from page 4)
and son so that the boy has been brought up to believe there's a magic path to riches.

You seem to be determined to marry him, though it should be plain to you that he would be a heartbreaking husband.

Why do you want to marry him? You say you love him, but how can you love him when you know that he lacks common sense, self-control and a satisfactory family background?

Eventually, I hope, women will face this fact: It is better to remain single and dream about a man than to marry and have nightmares the rest of your life.

Claudette Colbert

Dear Miss Colbert:

Mine is the age-old story of a young girl who fell in love with a man who wasn't legally free. When I met Don he and Marjorie were separated and she had filed suit for divorce. However, the hearing was postponed month after month because they couldn't reach a property settlement.

For two years Don and I went together steadily. I felt sure that eventually he and I would be married.

Abruptly Marjorie decided that she didn't want a divorce. She came to the building where I was employed and caused horrible scenes. As a result of my humiliation, I resigned a very good position.

Since that time I haven't seen Don although he telephones me regularly and tells me that he is not happy with Marjorie. I have gone out with other men, but I don't enjoy myself. I still love Don and I know he feels the same about me, but what can we do against such a woman?

I'm so confused that I will be grateful for any sort of direction, no matter how drastic.

Shirley O'B.

I want you to know you have my complete sympathy and understanding.

What has happened to you has happened to many girls. In some respects, the precepts of our grandmothers were wise: They believed, as you know, that it was a great mistake for a girl to accept the attentions of a man who was not totally free to pay those attentions. This convention forestalled the difficulty in which you find yourself.

I suspect that some of your friends may have pointed out to you that this man is spineless. If, during his separation from his wife, he was still in love with her, he should have made this fact plain to you. He should have told you that he enjoyed your company and valued your friendship but that he was waiting for his wife to grow up or to come to her senses. Then when he returned to his wife, he should have stopped telephoning you. Having made the decision to resume his marriage

(Continued on page 8)

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

CLAUDETTE COLBERT?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

"The woman goes with me," he shouted

AND A
THOUSAND
FLAMES
LIGHTED
HIS WAY..!

All the adventure
a man can live
he lives!...
Two breathless
hours of the
most far-flung
excitement ever
within theatre
walls!

Burt
LANCASTER

performing actual feats of daring unmatched by any star

and Virginia
MAYO



FROM WARNER BROS. COMES

THE FLAME AND THE ARROW

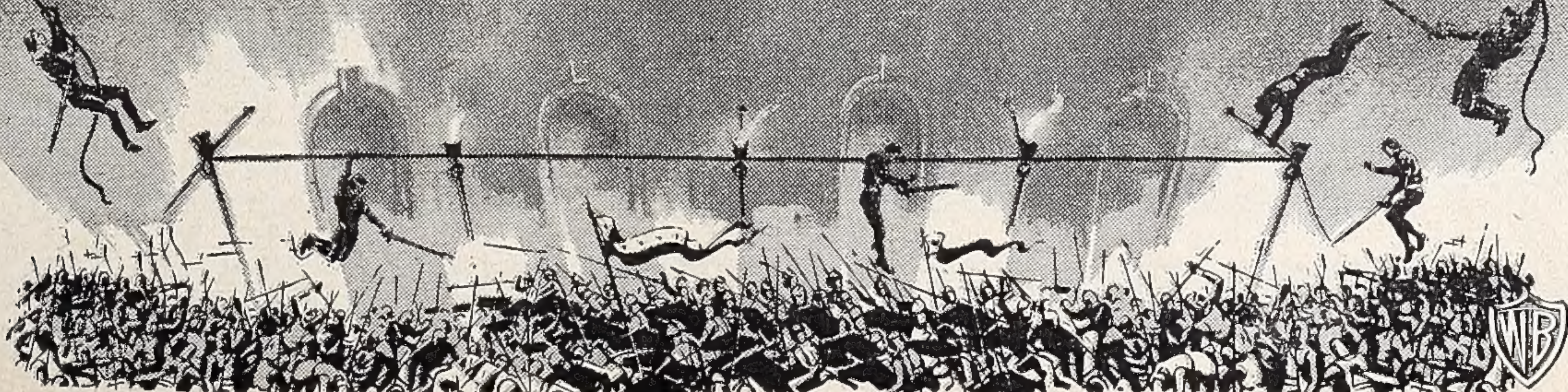
ALL ITS COUNTLESS SPLENDORS IN COLOR BY

TECHNICOLOR

DIRECTED BY
**JACQUES
TOURNEUR**

WRITTEN BY WALDO SALT
MUSIC BY MAX STEINER

A
NORMA-F. R.
Production
Distributed by
WARNER BROS.



Awake or asleep—FILM is gluing acid to your teeth!



Pepsodent removes FILM— helps stop tooth decay!

Tooth decay is caused by acid that film holds against your teeth—acid formed by the action of mouth bacteria on many foods you eat. When you use Pepsodent Tooth Paste right after eating, it helps keep acid from forming. What's more, Pepsodent removes dulling stains and "bad breath" germs that collect in film.

FILM NEVER LETS UP! It's forming night and day on everyone's teeth. Don't neglect it. Always brush with film-removing Pepsodent right after eating and before retiring. No other tooth paste can duplicate Pepsodent's film-removing formula. No other tooth paste contains Irium* or Pepsodent's gentle polishing agent.

Don't let decay start in your mouth! Use Pepsodent every day—see your dentist twice a year.

YOU'LL HAVE BRIGHTER TEETH AND CLEANER BREATH when you fight tooth decay with film-removing Pepsodent!



ANOTHER FINE PRODUCT OF LEVER BROTHERS COMPANY

*Irium is Pepsodent's Registered Trade-Mark for Purified Alkyl Sulfate.

(Continued from page 6)
riage, he should have worked at it.

The next time he calls it might be a good idea for you to tell him that he is being unfair to you. Ask him not to call you again. Remind him that he had a choice to make; he chose Marjorie so he should abide by that choice, forget you, and allow you to forget him.

Claudette Colbert

Dear Miss Colbert:

My husband has two sisters. Both are pretty girls, friendly and enthusiastic. The trouble is that they haven't been given basic training in good manners.

I work. When I come home from the office, I'm tired. I like to lie down for thirty minutes before I start dinner. Because we are living on a budget, I plan every meal to the last detail. On Sunday we go to church, then we like to have time to ourselves.

For the first few months of our marriage this worked out fine. However, we have now been married nearly two years, and I must say that we have almost no time alone together. One or the other of his sisters, and sometimes both, simply show up without warning. We have one as dinner guest at least twice a week. Last week, we had one girl three nights, the other, two.

I don't think I can stand it much longer, but I don't know what to do about it without turning the liking my sisters-in-law have for me into animosity.

Alberta T.

Every reader will agree, I believe, when I say this situation is extremely unfair to you. Something should be done about it at once.

The mistake that most people make is postponing action on a problem of this kind until it becomes so serious that a huge family blow-up occurs during which angry words are exchanged and lasting damage is done.

The average young wife would be tempted to ask her husband to speak to his sisters, suggesting that they remain away until invited to be guests. Unfortunately, men feel defensive in such a spot. The husband, without quite meaning to, is likely to give the impression that he is glad to have his relatives around all the time but his wife objects. So it is better for the wife to handle the matter.

Couldn't you invite both girls to come to dinner some night, and ask them to come a bit early. Perhaps you could sit down with them, and in as pleasant and affectionate a manner as possible explain that you would like to have them come over one night a week, or one night every two weeks, and set a "family dinner" day. Ask them to understand how tired you are; don't be afraid to say that you like them, and want their affection, but that you would appreciate their visiting only on stated nights.

It is a shame the girls weren't given better training in their home. Nearly everyone knows nowadays that it is considered a breach of etiquette for guests to drop in, unannounced. Except in the case where a family has stated "at home" hours, a note several days in advance or a telephone call from a prospective guest is obligatory.

Claudette Colbert

Are YOU a
"ONE-TIME" Date?

SEE PAGE 82

Paid Notice

MAN-BAIT!

Trouble never came in a
more desirable package!



The rare and racy adventures of a
female savage in a jungle of intrigue!

JOAN FONTAINE
ROBERT RYAN · ZACHARY SCOTT

in

"Born to be Bad"

and JOAN LESLIE · MEL FERRER



Produced by Robert Sparks • Directed by Nicholas Ray • Screenplay by Edith Sommer



Fun fare: Doris Day and Gordon MacRae make light of their work while rehearsing for scene in new Warner musical "Tea for Two"



Still going steady: Kirk Douglas and Irene McEvoy at the premiere of "The Flame and the Arrow"



Eleanor Parker, with her two daughters, baby Sharon and Susan. Eleanor, who left Warners after "Three Secrets," to have baby, is in movie about silent star Valentino

INSIDE STUFF

CALYORK'S GOSSIP OF HOLLYWOOD



It was a big night in Hollywood when "Louisa" was previewed—invitations included everyone's entire family. Ronnie Reagan, the star, took his mother and leading lady, pert Piper Laurie

Sights You See: Lana Turner shopping for Ezio Pinza recordings, they co-star in "Mr. Imperium" . . . Dan Dailey waiting on tables, beating the drums and greeting customers at "The Curtain Call," his restaurant-bar in the Valley . . . John Derek giving an autograph to the diaper service delivery man . . . Maddest about America is Swedish siren Marta Toren. Since returning from her native land, she dresses in red, white and blue . . . For the first time, Fred Astaire attended a preview of one of his own pictures—"Three Little Words."

Inside Hollywood: The town wonders what Tyrone Power meant when he dashed home to dub dialogue for "An American Guerrilla," then back again to rejoin Linda Christian in London. "Next time we expect a baby we'll handle it my way," he's reported saying. The inference could be that too much traveling caused his wife to lose the baby both wanted so badly . . . He may not be

a body-beautiful boy, but don't be surprised if Louis Jourdan ends up in a sarong. Boss-man Zanuck ordered extensive tests on the fabulous Frenchman for the remake of "Bird of Paradise" . . . June Haver's many friends are hoping she won't become too serious over writer Cy Bartlett when she recovers from her serious abdominal ailment. Opinion is that Cy's mighty nice but too sophisticated for Twentieth's idealistic blonde beauty.

Me-ow Department: So help us, we heard this conversation between two junior glamour girls, who would love to land one of those fat and fancy acting roles usually allotted top-flight stars. "Isn't it wonderful," exclaimed the first, "that June Allyson's going to have a baby!" The second looked a bit bewildered. "But I thought you couldn't stand her," she replied. "That's just it," came the ready answer. "I can't! But she'll be off the screen for a whole year. Maybe now I'll have a chance."

INSIDE STUFF



He sells shoes—on the side: Ann Sheridan can't resist Art La Forest's sales talk. An ex-prize fighter, Art is bit-player in movies, takes his shoe rack along when he's working

Visit with Farley: He met us at the door; shirt hanging out, in old slacks and beat-up loafers; book in hand, horn rims on his nose. "Oh? Come in!" There was sort of a surprised but friendly note in Farley Granger's voice, almost as if he hadn't invited us for cocktails the day before. Cal's known Farley since his post Navy days, when he used to drop by to see us (for a Coke instead of a cocktail). To his growth and maturity, we noted something new's been added—a restless eager kind of energy. He prowled the room as he talked, stopped by a table, glanced fondly at two "Tree of Life" figures he'd carefully carried by hand from Mexico. Almost unconsciously the words, "Shelley says this"—or "Shelley says that," crept into his conversation. Probably next to Shelley, good books and music, Farley adores New York. Humorously, he told us about the girl who followed him through Central Park one early morning. Finally, he stopped and asked her if there was anything she wanted. "Yes," she answered, "I wanted to see if you are a *regular* guy!" We've got a flash for the young lady. He is—and always will be.

Dahl Face: Next to Ava Gardner, seems to Cal as if Arlene Dahl is the most discussed belle of Hollywood. At a recent dinner party, for example, four eligible bachelors who had dated the beautiful Dahl were having a lovely, lively corner conversation. Arlene was charming, intelligent and most appreciative of their attentions. However, it seemed the second they became serious, the sudden change in room temperature forced them to run for their overcoats. As one of the Dahl devotees expressed it: "Whenever I hear them play, 'I Can't Get Started with You,' I think of Arlene."

Rampant Rumor: That there will be enough film on the cutting room floor after "A Place in the Sun" is edited to make a second feature.



Hair doings: While Harry James is back East, Betty Grable enjoys a Mocambo night out with the Harry Ritzes. Above, with Mrs. Ritz

Brilliant director George Stevens always knows what he wants and never hesitates to "shoot" for it. Stevens conducts endless rehearsals. However, oftentimes just before a "take," Montgomery Clift retired to his dressing room where his good friend Myra Rosovskaya was waiting. A few minutes later he was in front of the camera but to everyone's complete consternation, he had an entirely *new* interpretation of the scene they had rehearsed for hours!

Names in the News: Red Skelton says, as a wedding present from his father, Nicky Hilton received a hotel called "His" and Liz Taylor one called "Hers" . . . A sensational social season being planned for Laurence Olivier and Vivien Leigh, returning to Hollywood after ten years . . . Cal predicts a Honolulu honeymoon for Ida Lupino and Howard Duff (if and when they marry) who vacationed on the fabulous island and yearn to return . . . An announcement from Hedy Lamarr, who should know, she has no plots to become Mrs. Herbert Klotz.

Merrill-y He Rolls Along: Had you mentioned the name of Gary Merrill six months ago, the answer would have been: Oh, he's that actor who played the commanding officer in "Twelve O'Clock High." Mention his name today in any Hollywood drawing room and the answer is: Oh, he's the actor who plays opposite Bette Davis in "All About Eve" and may marry her! At this writing Bette has yet to secure her divorce, so the future is problematical. However, the fact remains that now something more than one actor's regard for another does exist between herself and Gary. Upon completion of their picture, he announced his fourth separation from actress Barbara Leeds, whom he married in 1941. Since the break-up of her marriage, Bette has been lonely and, needless to say, not too pleased over the front page publicity given her private life.



Lana Turner put her footprint in Grauman's Chinese and met Officer Walker Jacobs—he used to patrol Hollywood High when she was student there



Just for the laughs: Director Bretaigne Windust, right, rehearses Dennis Morgan and Betsy Drake for scene in comedy, "Pretty Baby"



"It's a bit of all right," says Danny Kaye, back from England, where he was big hit

INSIDE STUFF

Modest Maiden: For being the most "regular" girl in Hollywood, we personally nominate Ann Blyth. Possessing rich Irish humor, the lovely little lass is still quite serious about life and her profession. What others say or do concerns her not one snit. On the other hand, she doesn't smoke or care for cocktails. Nor has anyone ever heard her use profanity. Put these ingredients together and place them on the set of "Katie"—where they adore Ann and show it by teasing her. One day when Mark Stevens was holding her in his arms, director Fred De Cordova rehearsed their love scenes again and again. Finally, Ann's cheeks began to turn a pretty pink. "I'm sorry, Mark," she apologized. "But your whiskers are so rough—they're bruising my face." He began to grin. "You've gone out with so many young boys," Mark kidded her, "you're just not used to it!" When the whole set roared, the best little sport of all laughed with them. No wonder everyone loves her.

Nature Boys: This month Cal went that-a-way! Out to the "Kansas Raiders" location, where men are men and the plumbing's something that shouldn't happen to a movie star! "The Bronx was never like this," Anthony Curtis hailed us with gun on hip. "One more hour in this boiling sun and they can poke an apple in our mouths," grinned Scott Brady. "Sho am goin' to miss this lovely dust," sighed James Best. "Me too, pardner," chimed in Richard Long. "Also these friendly fleas!" "Whoo-o-o-Whoo-oo" screeched an owl in a tree. "Why me of course," kidded Audie Murphy as he stood up and took a bow. Following several unsuccessful takes, the man in charge of horses broke in: "Look fellows, these animals have been acting in Westerns for fifteen years and they know what they're doing. You-all are just new, so let them have their way." Step right up folks and meet Cal, the cowboy from Hollywood and Vine!

Now You Know: That Virginia Mayo has been anemic since she returned from making "Captain Horatio Hornblower" in England and must have medical attention . . . That (Continued on page 16)



Are you always Lovely to Love?

Suddenly, breathtakingly, you'll be embraced . . . held . . . kissed. Perhaps tonight.

Be sure that you are always lovely to love; charming and alluring. Your deodorant may make the difference. That's why so many lovely girls depend on FRESH Cream Deodorant. Test FRESH against any other deodorant—see which stops perspiration . . . prevents odor better! FRESH is different from any deodorant you have ever tried—creamier, more luxurious, and really effective!



For head-to-toe protection, use new FRESH Deodorant Bath Soap. Used regularly, it is 20 times as effective as other type soap in preventing body perspiration odor, yet mild and gentle.



Jimmy Stewart gets a "drive-on" lesson from Peggy Dow on the set of "Harvey"

Still-to-come warm weather

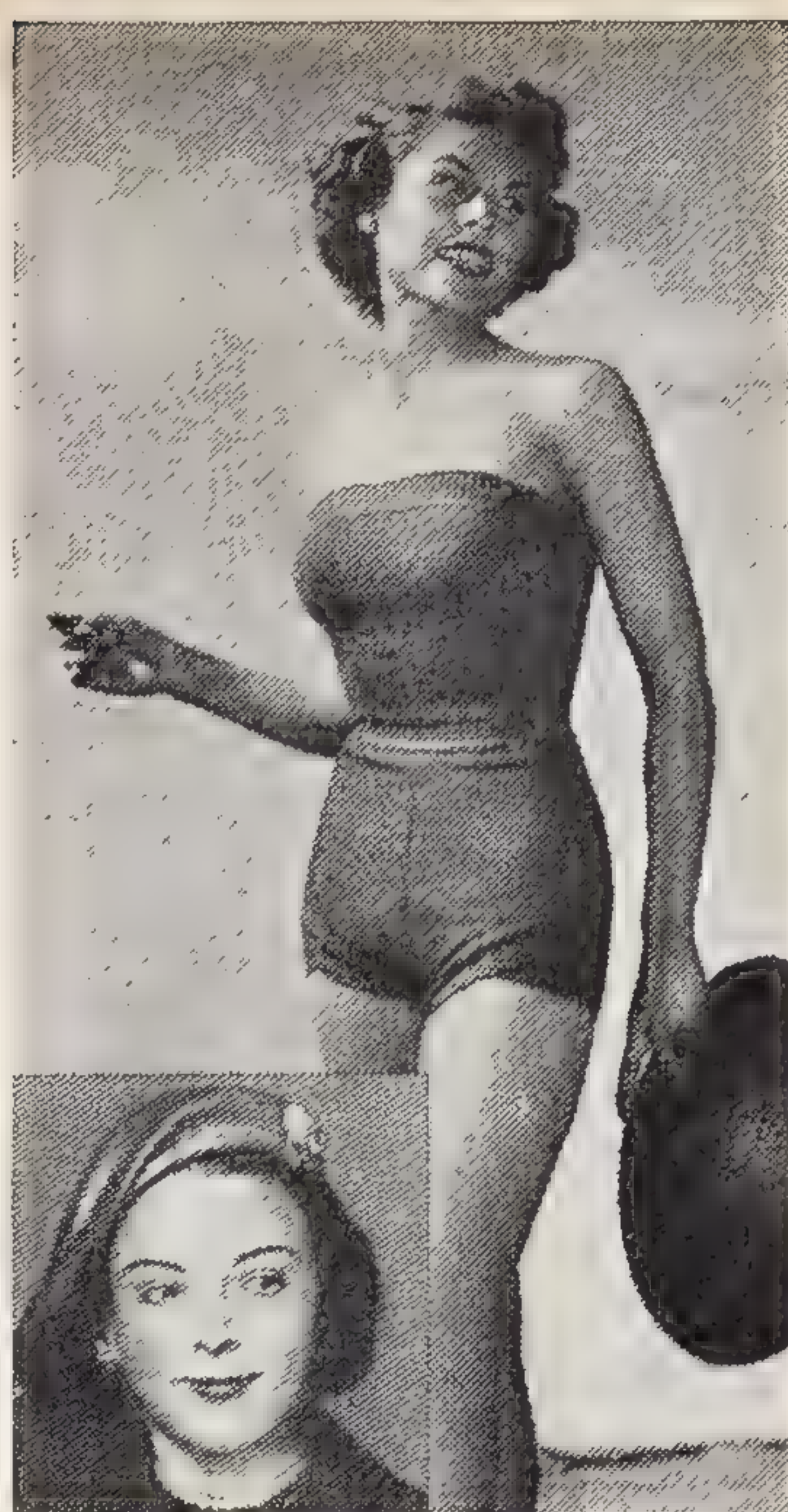
For vacation days to enjoy

For the first fashions of fall

All day, any day, every day



CAROLYN SCHNURER, well-known designer: "My collections reflect wonderfully slim and slender lines. But that's no problem if you wear a **PLAYTEX** under *everything*. It's invisible under the scantest swimsuit."



TINA LESER, famous for originality: "My advice is—wear a **PLAYTEX**, the girdle that slims you where you need slimming, moulds you, holds you in complete comfort—and fits invisibly under the slenderest clothes."



CEIL CHAPMAN, New York designer: "The supple lines of this new silhouette make a woman look younger, more alive! And what an easy figure to have—with **PLAYTEX**. It gives the illusion of no girdle at all."



MAURICE RENTNER, known for his fashions: "Every woman can have the slender, youthful silhouette with a **PLAYTEX** Girdle. It trims away inches, moulds your silhouette, combines power with comfort."

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for every season, every occasion, every time of day!

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PINK-ICE washes in ten seconds, dries with a towel, ready to wear again immediately. Made of tree-grown liquid latex, **PINK-ICE** moulds your figure comfortably, whether you're sitting, standing or walking. In panty, panty with garter, and garter girdle styles at department stores and better specialty shops everywhere.

In **SLIM**, silvery tubes,
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In **SLIM**, shimmering Pink Tubes,
PLAYTEX PINK-ICE GIRDLES . . \$3.95 to \$4.95

Sizes: extra-small, small, medium, large
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With every hair in place you are glamorous no matter what you do.

Gayla HOLD-BOB bobby pins set curls beautifully—keep hair-dos lovely—easy to open—hold better.

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Gayla **HOLD-BOB** than all
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INSIDE STUFF

(Continued from page 14) Wanda Hendrix is now a carrot-colored brunette, has gained seven pounds, is taking ballet lessons, learning to ride cowboy fashion and has completely altered her personality—which only adds to her enchantment . . . That Rhonda Fleming, who secured her release from her long term contract with David O. Selznick, declares she'll never be caught alive signing with another studio . . . That Jeff Chandler is so fond of spinach he could even "take" it in a sandwich.

Racquet-eers: Cal can't tell you what they do on a rainy night in Rio, but here's what happens on a Sunday afternoon at Lana Turner's. "Don't get dressed up and don't make a date for dinner," she warned us. No arm-twisting was necessary! Our tennis opponents were such super servers as Errol Flynn and the Princess Ghika, Bruce Cabot, Ginger Rogers and Greg Bautzer. Looking lush and lovely in a white pique tennis dress, Lana managed to swat a few swift ones and be graciously attentive to everyone. The game stopped promptly at six. Colder cocktails followed cold showers and at seven forty-five, the famished folk descended upon the Topping barbecue pit. We had ribs, rolls, salad, hot dogs, beans. While his Princess watched adoringly, Errol quietly consumed five ears of beautifully barbecued corn! With enchanting music pouring forth from the pool house, a magic moon suddenly appeared. Fun-loving Lana looked up. "Those M-G-M prop men!" she cracked. "They can do anything."

Grant Takes Anderson: His face has never appeared in movie magazines but, take it from Cal, it won't be long now! Cary Grant agrees with us, but we're

getting ahead of our story. We first saw Dick on the set, playing a small part opposite Bette Davis in "The Story of a Divorce." With the combined charm of Farley Granger and Gregory Peck this boy still has a personal quality that leaves a deep and lasting impression. Cary Grant recognized it the second he saw him in "Lights, Camera, Action" on Television. Imagine Richard's surprise and shock when a voice called him after the broadcast and said: "This is Cary Grant. I just saw your excellent performance and I was wondering if you'd come out to M-G-M and have lunch. I'd like to talk to you." And that's the way it happened. Richard Anderson, still dazed by it all, not only has an M-G-M contract, he's already playing in "Grounds for Divorce" with Van Johnson and Kathryn Grayson. He even has the right to make one outside picture a year for the man who had the kindness and foresight to give a talented boy the chance he deserves.

The Bouncing Berle: According to our special spy, "Always Leave Them Laughing"—didn't! That is, Milton Berle's cinema salad clicked in certain cities but it still didn't garner gigantic gold, as expected. Now it's announced that TV's famous comedian needs a rest and won't make a picture this summer. Could be. Also could be as rumored that Warner's would just as soon not make a picture with Miltie-Wilty and with this in mind offered him "Call Me a Doctor," the script that Danny Kaye and Lauren Bacall turned down. Seems like yesterday to Cal that Milton Berle was up to there in Hollywood red carpets. How fickle can fame be.

Roman Deal: "If you'll do me a favor I'll take you to (Continued on page 19)"



Gary Cooper can't leave wife Sandra alone a minute—without the men rushing over to talk to her. Bob Walker, Sandra and Van Johnson are at a Ciro party

Smooth Lip Loveliness that Lasts!



Cashmere Bouquet Lipstick

**8 fashionable shades that
go on, stay on, without smearing!**



*In smart new
Swivel Case*

**Only
25¢**

Smoothly, evenly does it with exciting Cashmere Bouquet Lipstick—never a fear of a rub or smear! So clinging, creamy, caressing, your lips take on a *new* look . . . an *alive* look . . . one that says, plain as day, “I dare you”! And of course no other lipstick, at any price, betters Cashmere Bouquet’s range of fashionable reds. Get Cashmere Bouquet today, and then, try to go back to your previous brand. Yes, you’re sentenced for life . . . but you’ll love it!

*Face Powder; Hand
Lotion; All-Purpose
Cream or Talc—
make sure it’s
Cashmere Bouquet!*



Look your loveliest with Cashmere Bouquet



LAUGHING STOCK

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Hollywood Story," Mutual Broadcasting System, Monday, Wednesday, Friday, 5:55 p.m.

A couple of make-up men went to a projection room to check on Jane Russell's make-up in screen tests for her next film. Jane was wearing a sweater in the scenes. After the tests were run, the first make-up man turned to the other and said: "Now let's run it again. This time we'll watch the make-up."

* * *

A movie starlet went to the Griffith Park Zoo the other day and threw a terrible tantrum. She discovered a mink with a coat exactly like hers.

* * *

When "South Pacific" played in Cleveland, an ad in a local newspaper announced: "Plenty of tickets available to 'South Pacific.'" Callers discovered it was a travel agency office and that there *were* plenty of tickets available to South Pacific, including Java, Guam and other points, either by air or boat.

* * *

Talking about marriage, Ed Gardner quipped: "It takes two to make a marriage—a single girl and an anxious mother."

* * *

Credit Bob Hawk with the crack that Charlie McCarthy plans to leave his fortune to his next of kindling.

* * *

Overheard at the Marquis: "A family tree is a device for tracing yourself back to better people than you are."

* * *

Joan Fontaine plays an alcoholic in "Mr. and Miss Anonymous." She says: "It is my most staggering role."

* * *

Irving Hoffman claims there's a Hollywood actor who sees plenty of flying saucers. Every night right in his own dining room. But he loves her still.

* * *

Sign in a Beverly Hills bakery store: "Pies—like Mack Sennett used to make."

* * *

Carolina Cotton will play a feminine Hopalong Cassidy in "In Old Utah." She was telling a friend about the plot and said: "Everyone in the picture is scared of a cattle-rustling gang. But I'm not scared because I've read the script."

* * *

Definition of a music lover: A man who hears a beautiful blonde singing in the bathroom and puts his ear to the keyhole.



Only one soap
gives your skin this
exciting Bouquet

And—

New tests by
leading skin specialists
PROVE the amazing mildness
of Cashmere Bouquet
on all types of skin!

Yes, in laboratory tests conducted under severest conditions on normal, dry and oily skin types . . . Cashmere Bouquet Soap was *proved* amazingly mild! So use Cashmere Bouquet regularly in your daily bath and for your complexion, too. It will leave your skin softer, smoother . . . flower-fresh and younger looking! The lingering, romantic *fragrance* of Cashmere Bouquet comes only from a secret wedding of rare perfumes, far costlier than you would expect to find in any soap. Fastidious women cherish Cashmere Bouquet for this "fragrance men love".

Cashmere
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—In a New Bath Size
Cake, Too!



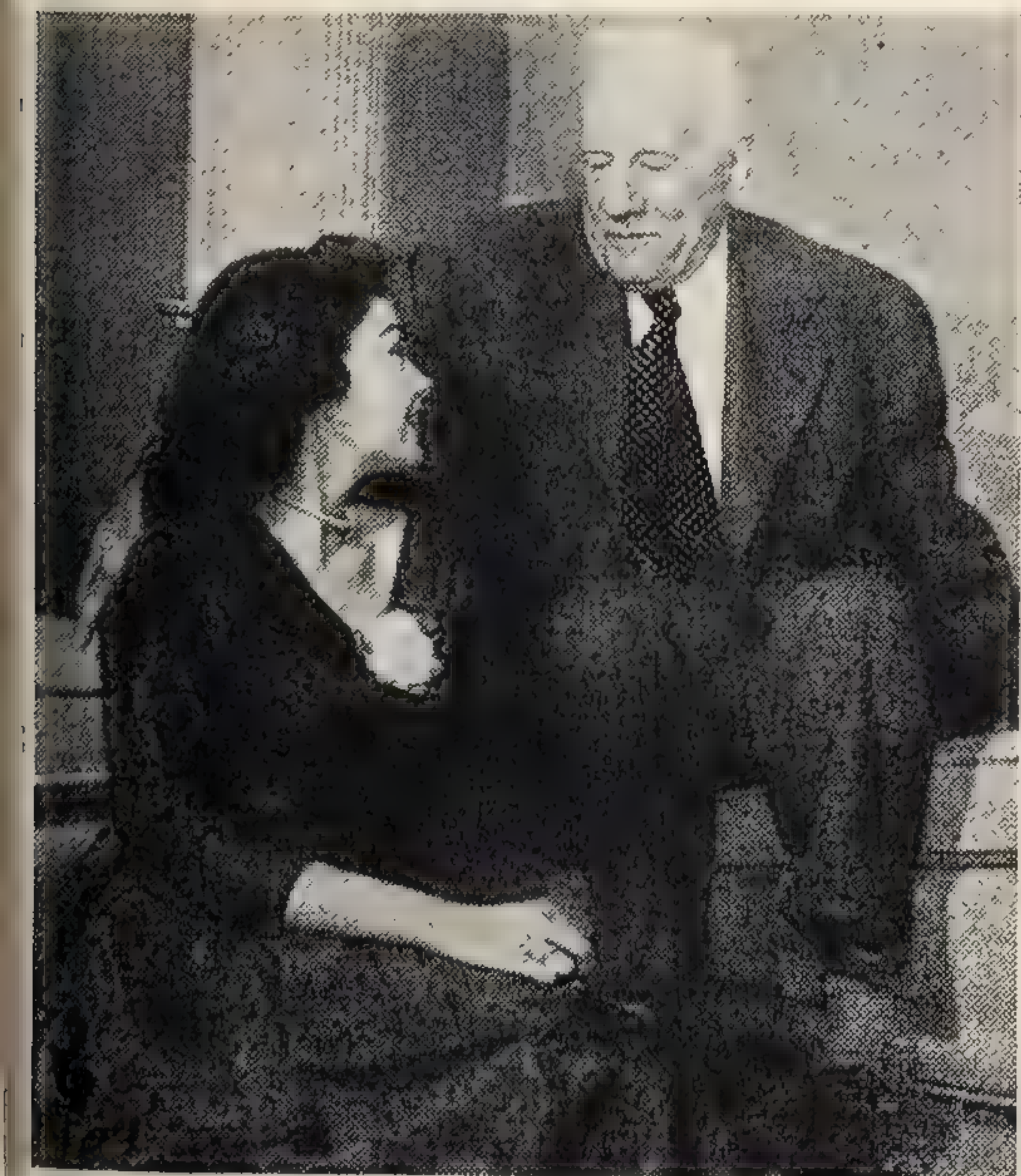
Now—At the Lowest Price In History!

INSIDE STUFF

(Continued from page 16) dinner!" And that's how Cal and luscious Ruth Roman wound up in the Brown Derby. "Will you please firmly deny that I'm married to Bill Walsh," pleaded our favorite steak-and-potato girl. "Ever since the rumor started, no man will take a chance and invite me out. The phone hasn't rung in a week." With our ol' fat heart breaking, we parried, "But what's to prevent you from changing your mind before this even gets into print?" Declared rugged Roman, "I'll put it in writing." On the back of a Derby menu she wrote: "Bill Walsh is a wonderful guy, but we are *not* going to get married!" P.S. She picked up the check too.

Stars in Straw Hats: Almost every day for the last few weeks, Cal was bidding goodbye to friends who heard the call of the summer theater managers—and who were bravely going forth to do their first play in years. Paulette Goddard went Shavian in "Caesar and Cleopatra." Lon McCallister took his first crack at comedy in an oldie called "The Poor Nut" which Bill Eythe supervised and directed in roaring twenties style. Zachary Scott rode the subway circuit for four weeks as the maniac killer of "Blind Alley," facing New York audiences for the first time since Warners discovered him in "Those Endearing Young Charms." Among others who braved sunburn and mosquitoes were Laraine Day, Eve Arden, Franchot Tone, Susan Peters, Shelley Winters, Tom Drake and Celeste Holm. The Sunset Strip looked absolutely deserted.

Keeling Over: Metro knew they had something in Howard Keel right from the start—but the national reaction to this new star has surpassed their fondest expectations. Back from Hawaii and "Pagan Love Song," Keel was rushed into a non-singing lead opposite Jane Wyman in "Three Guys Named Mike." After this he'll have only a short respite before he makes "Show Boat." M-G-M waited four years for the right leading man for their remake of this musical classic. Now that they have Keel, they want to start the cameras rolling—but fast.



Bill Durand, head of Macfadden Public Relations, visits Hollywood office with starlet Bobbie Darrow, his grand-niece

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79¢ SIZE



Special offer to introduce
amazing Shasta Shampoo
guaranteed not to rob
hair of natural oils
needed for naturally soft, shiny, healthy hair

HERE'S WHY YOU SHOULD ACCEPT THIS SENSATIONAL MONEY-SAVING OFFER!

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Your dealer has a limited supply of this money-saving offer. So don't delay a moment. Go to your dealer today. Get a free 49¢ jar of Shasta when you buy a 79¢ jar.

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Shasta does not rob hair of its natural oils. Leaves hair looking its loveliest. Procter & Gamble guarantees this or your money back. So you can accept this money-saving offer with full confidence. Use 49¢ jar first: If not overjoyed with the results, return 79¢ jar and get your money back in full.

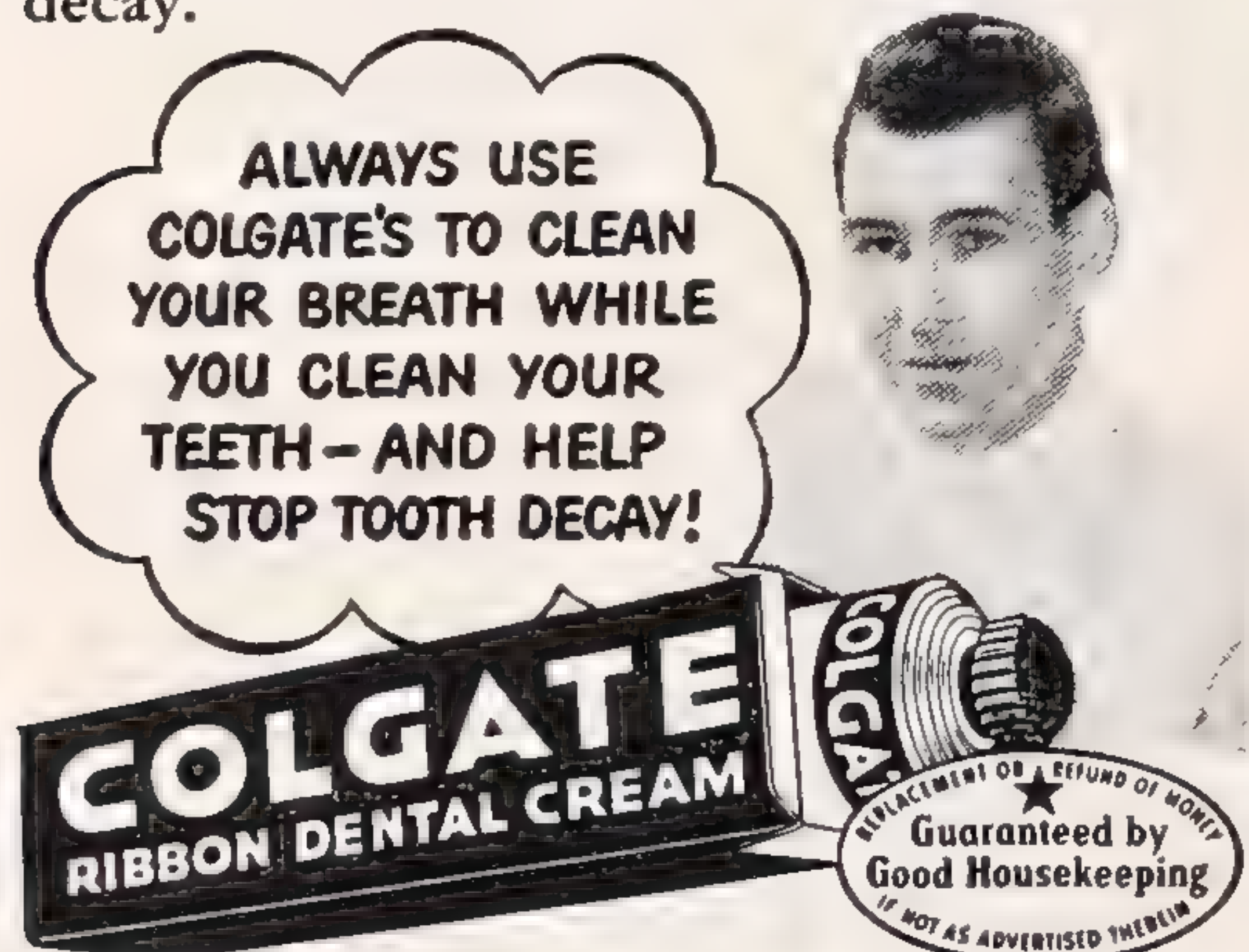
JULY
Reader's Digest
REPORTS THE RESEARCH
WHICH PROVES*
Brushing Teeth
Right After Eating with
COLGATE
DENTAL CREAM
STOPS TOOTH
DECAY BEST

Better Than Any Other Way of
Preventing Tooth Decay According
to Published Reports!

Read July Reader's Digest for the results of "one of the most extensive, costly and practical experiments in dental history"! The toothpaste used in this research was Colgate Dental Cream. And read this, too: Two years' research showed brushing teeth right after eating with Colgate Dental Cream stopped tooth decay *best!* Better than any other home method of oral hygiene! Yes, the Colgate way stopped *more* decay for *more* people than ever before reported in dentifrice history!

No Other Toothpaste or Powder
Ammoniated or Not
Offers Proof of Such Results!

Even more important, there were no new cavities whatever for more than 1 out of 3 who used Colgate Dental Cream correctly! Think of it! Not even *one* new cavity in two full years! No other dentifrice has proof of such results! No dentifrice can stop *all* tooth decay, or help cavities already started. But the Colgate way is the most effective way yet known to help your dentist prevent decay.



*Colgate Dental Cream was used exclusively in this scientific research.

Readers Inc.



Cheers and Jeers:

After seeing a sneak preview of "The Furies," I left the theater with a new favorite actor. He played the brother of Barbara Stanwyck. His name is John Bromfield. Seeing him in action, I'm convinced that he is a mixture of Gable and Lancaster and just as rugged!

DICK CONE
Hollywood, Cal.

So "Tarzan and the Slave Girl" is "too fantastic" for your reviewer? Hah! I can hardly wait until most of the movies produced and exhibited are fantasy and science-fiction! And that day is not far distant. The world has at last become science-fiction conscious and so has Hollywood. Too bad, though, that it took the atom bomb to do it!

J. WASSO JR.
Pen Argyl, Pa.

When Elizabeth Taylor says, "I just love everything about getting married" (June Photoplay), I laugh. I wonder how many dishes she will wash, how many diapers she will wash, how many days and nights she will take care of sick babies and still have a good dinner made and the house cleaned when her husband gets home, how many times she will go from one market to another in order to feed her family on the little money she has until next pay day. I am not envious or discontented with my lot but I don't think movie stars know what marriage really is. Maybe if they had to work and suffer to keep their families fed, clothed and a roof over their heads, they wouldn't all end up in Reno.

GEORGIA HENDERSON
Buffalo, N. Y.

I have just come from seeing "Wagon Master" and am just a little angry over the way the motion picture companies handle their billings. Two youngsters and a girl have top credits and Ward Bond is hardly mentioned, and it was he who was the strong character of the picture. I think the story revolved around him. I am sure many others feel as I do. How about letting we mothers of your teen-age buyers get "in the know" about our "dream men" too.

MRS. EWAN OLSON
Los Angeles, Cal.

Casting:

It has been reported that M-G-M will remake "The Merry Widow" starring Lana Turner and Ricardo Montalban. I ask M-G-M to change their plans, and to please remake "The Merry Widow" as a glorious musical romance, as it should be, with singers in the principal roles. I might suggest Kathryn Grayson and Howard Keel. Please give us a "Merry Widow" who can sing.

JEAN FITCH
Ferndale, Mich.

Question Box:

Would you please give me some information on Harry Carey Jr. I liked his acting very much in "Three Godfathers"

and "She Wore a Yellow Ribbon."

JOAN THIELEMANN
Portland, Ore.

(He was born May 16, 1921. Is 6'½", weighs 155, has blue eyes and red hair. He is married to Marilyn Fix and has two children, Steven, four and Melinda, three. Next picture, "Rio Brava.")



Could you please tell me how many actors have portrayed Tarzan on the screen? I have a wager with a friend who says there were only two, Johnny Weismuller and Lex Barker, but I think there were some before them.

MRS. G. BARSTOW
Chicago, Ill.

(You win. We count nine: Elmo Lincoln, Glenn Morris, P. Dempsey Tabler, James Pierce, Frank Merrill, Buster Crabbe, Herman Brix (Bruce Bennett), Johnny Weissmuller, Lex Barker.)

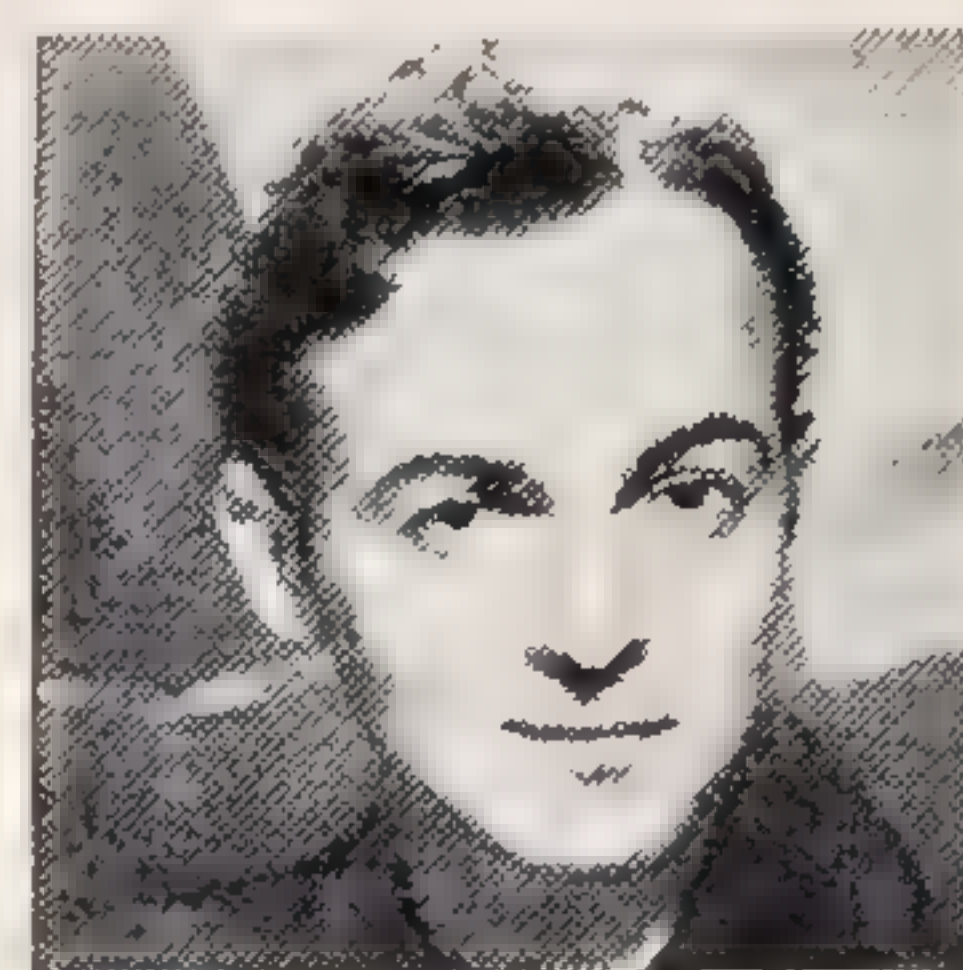
In "Nancy Goes to Rio," when Jane Powell was seen kissing someone on the bridge, was it Geary Steffen?

LAVERNE SCHWARTZ
Chicago, Ill.

(Yes, it was.)

I have just returned from seeing "Wabash Avenue." In my estimation, it was one of Betty Grable's best. I think her dancing partner was terrific. I would like some information about him.

ELEANOR HERCKA
Chicago, Ill.



(Billy Daniel was born July 4, 1912, in Fort Worth, Tex. He is 5' 9", has brown eyes, brown hair, and is single. He's a dance director by profession.)

The girls of Boston would like to know where Hollywood has been hiding handsome Audie Murphy. We thought that John Derek was handsome, but Audie has it all over him. Could you give us more information on him? What studio can we write to receive a picture of him?

JEANEANE TALLANT
JEAN ROGERS
Boston, Mass.

(Audie Murphy was born June 20, 1924, in Kingston, Tex. He's a hazel-eyed brunette, is 5' 8", 140 lbs., and was divorced from Wanda Hendrix. Next picture "Sierra." Write him at Universal-International Studios, Universal City, Cal.

Address letters to this department to Readers Inc., Photoplay, 205 East 42nd Street, New York 17, N. Y. However our space is limited. We cannot therefore promise to publish, return or reply to all letters received.



BETTY GRABLE as she plays opposite DAN DAILEY in the 20th Century-Fox Production "MY BLUE HEAVEN" COLOR BY TECHNICOLOR

"I'm a Lux Girl"

says **BETTY GRABLE**

BETTY GRABLE is more sparkling, more irresistible than ever in her latest singing and dancing role. You'll thrill to the beauty of her Lux Complexion in the close-ups.

"I've been a Lux Girl for years," says lovely Betty, "never skip my active-lather facials a single day."

Try this gentle care Betty Grable uses for her million-dollar complexion. See what fresh new loveliness it gives *your* skin!



FOR ALL-OVER
LUX LOVELINESS
TRY THE NEW
BATH SIZE

HOLLYWOOD'S ACTIVE-LATHER FACIAL:



"When a gorgeous star like Betty Grable gives a beauty tip I listen! And believe me, these facials really *work*! I smooth the active lather well in—



"I love the creamy lather Lux Soap gives—even in hardest water. So rich and abundant! I rinse with warm water, then splash on cold—



"Then I pat my face gently with a soft towel to dry. This quick easy care does wonders for the skin—gets me lots of compliments, too!"

9 out of 10 Screen Stars use Lux Toilet Soap

SHADOW



Medieval adventure: Burt Lancaster relaxes between heroic deeds to have a romantic idyl with peasant-girl Sue Casey

✓✓✓ (F) The Flame and the Arrow (Norma-Warners)

THE SHOUTING in Hollywood you hear these days is for Burt Lancaster and his first Norma Production release. Burt has brought back the grand traditions of Douglas Fairbanks Sr.—in Technicolor. Not even the beloved Doug ever did so many hazardous tumbles, leaps and climbs as does this former circus acrobat. And no finer figure of manhood has ever before been seen on the screen. Burt plays *Dardo, the Arrow*, a leader of the people in medieval Italy at the time when *Frederick Barbarossa's* henchman, *Ulrich of Hesse* (Frank Allenby) ruled the conquered people with ruthless cruelty. When the tyrant kidnaps his son, *Dardo* swings into action and there follows an exciting adventure tale. Virginia Mayo is beautiful as the haughty *Anne of Hesse*; Robert Douglas plays a nobleman with a sense of humor, Lynne Baggett plays *Ulrich's* mistress. Nick Cravat, who plays the mute blacksmith *Piccolo*, steals everybody's scenes.

Your Reviewer Says: You'll buy this.

Program Notes: Nick Cravat, the scene stealer, makes his movie debut in this picture. He has been Burt Lancaster's pal for twenty-six years. They used to be tough kids together in New York, and for eight years Nick worked as Burt's partner in the acrobatic acts they put on for circuses, carnivals, vaudeville theaters, night clubs and charities . . . Burt's four-year-old son has acrobatic ambitions, too. He could always be found in the gym, rigged up on one of the stages, working out on the bars and rings . . . Virginia Mayo's best scene in the picture was cut, by request of the censor. With almost nothing on she took a bath in the mountain stream while *Dardo* held on to the chain around her neck.



Pasadena Pageant: Barbara Lawrence, Charles Coburn, Diana Lynn star in story of colorful Tournament of Roses

✓✓ (F) Peggy (UI)

PASADENA'S world famous New Year's Day pageant, the Tournament of Roses and the Rose Bowl football game, is the star of this pleasant Technicolor comedy. Semi-documentary in part, the picture was filmed in Pasadena and tells in detail how Rose Queens are chosen each year. Charles Coburn plays a retired history professor who settles in Pasadena with his two pretty daughters, Diana Lynn and Barbara Lawrence, both of whom are chosen as Rose Queens. Diana is secretly married to Rock Hudson, an Ohio State half-back who is poison to her father. Wonderful Mr. Coburn has his troubles with Charlotte Greenwood, a domineering neighbor who takes a fancy to him. Aiding in the fun is comedienne Connie Gilchrist. Charles Drake is the moon-eyed young man who falls in love with Barbara.

Your Reviewer Says: Family style.

Program Notes: The colorful *Tournament of Roses*, that brings 1,500,000 people to Pasadena every year, is well worth seeing . . . None of Ohio State's grid heroes are present in the football scenes. Rock Hudson leads the Buckeyes on the Rose Bowl field, followed by three USC Trojans, four UCLA Bruins, and three professionals . . . Diana Lynn was well on her way to becoming a child prodigy on the piano when she got side-tracked in pictures. Diana still clings to her career as a pianist ("just in case") and records albums between pictures. Irony Department: She plays the piano in "Peggy" but has to play badly . . . Barbara Lawrence is a native of Carnegie, Okla., and stands 5'8". Charlotte Greenwood, a tall gal herself, is writing a book on advice to tall girls and Barbara has offered to pose for the illustrations . . . Monoclea Charles Coburn was born in Macon, Georgia. He's seventy-three and is one of the smoothest dancers in Hollywood.

BY LIZA WILSON

✓✓✓ Outstanding ✓✓ Good ✓ Fa
F—For the whole family A—For adul

STAGE



Sun Valley serenade: Esther Williams, Van Johnson fall in love beneath the snow-capped peaks of romantic Idaho

✓✓ (F) Duchess of Idaho (M-G-M)

ESTHER WILLIAMS and Van Johnson are teamed again in this big Technicolor musical. The story is as weak as water, but the talent is superman strong. The story is the oldie about the secretary (Paula Raymond) who is in love with her rich, girl-happy boss (John Lund) but doesn't get anywhere until her roommate (Esther) takes matters into her own hands—with the usual complications; the chief complication being a bandleader (Van) who falls in love with Esther. Eleanor Powell dances, after six years' absence from the screen. Lena Horne sings, for the first time since "Words and Music." And singer Connie Haines makes her screen debut. For some strange reason, Mel Tormé, that popular boy with the "velvet voice," doesn't sing at all—just bellhops. The "Torch Parade" on skis in which members of the Sun Valley Patrol ski down Dollar Mountain at night, each carrying a torch, is mighty pretty. Esther Williams, as always, swims divinely. Van sings, which should thrill a goodly portion of the female sex.

Your Reviewer Says: Summertime fare.

Program Notes: Esther Williams did her swimming routines in the huge Metro tank at the studio, but a double did her skiing for her at Sun Valley. A special camera unit shot the Sun Valley scenery, but the stars never left the studio. Esther's startling bathing suits were designed by Helen Rose, Metro designer . . . During production Esther, who is rapidly becoming a big business woman, opened her "The Trails" restaurant in Los Angeles. At lunchtime she always drove some of the cast there for lunch. If business happened to be hopping Esther would put on an apron and help wait on tables . . . Van Johnson always brings his lunch. Wife Evie packs three lunch boxes every morning, one for Van and two for her boys who go to a nearby school.



New Orleans manhunt: Richard Widmark and Paul Douglas join forces to find the criminal carriers of a deadly plague

✓✓ (F) Panic in the Streets (20th Century-Fox)

RICHARD WIDMARK and Paul Douglas are the stars of this dramatic story of how a plague epidemic was averted in New Orleans. Widmark plays a young doctor who stubbornly tracks down the persons infected by a plague victim. As these persons are criminals, hiding out from the law, it is a doubly hard job. Paul Douglas plays a captain in the police department assigned to work with the doctor, whom he considers an alarmist. An Armenian is smuggled into New Orleans, and is murdered by a small time gangster called *Blackie*. At the morgue it's discovered he had the plague in its most virulent form. The chase is on, and it's a thriller, ending in a coffee warehouse on the New Orleans waterfront. Jack Palance makes a terrifying *Blackie*. Zero Mostel is his greedy henchman. Barbara Bel Geddes has a small part as Widmark's sympathetic wife.

Your Reviewer Says: A killer chiller.

Program Notes: This picture was made entirely in New Orleans. The company was on location there last December and January. Widmark, a shy sort of guy who hates crowds, spent his off-set time playing records and reading in his hotel room. Paul Douglas has no inhibitions about places and people and took in all the sights. Widmark went AWOL over Christmas and flew to New York to spend the day with his wife and child. Douglas celebrated Christmas on Bourbon Street visiting the Dixieland jazz places. He ran into a former New York friend, playwright Lillian Hellman, and they joined forces . . . This is the first picture for Jack Palance who plays *Blackie*. An ex-Pennsylvania coal miner, he crashed in a plane in '44 and graduated from Stanford in '46. He became interested in acting while at Stanford.



ESTHER WILLIAMS, co-starring in Metro-Goldwyn-Mayer's Technicolor Musical **"PAGAN LOVE SONG"**

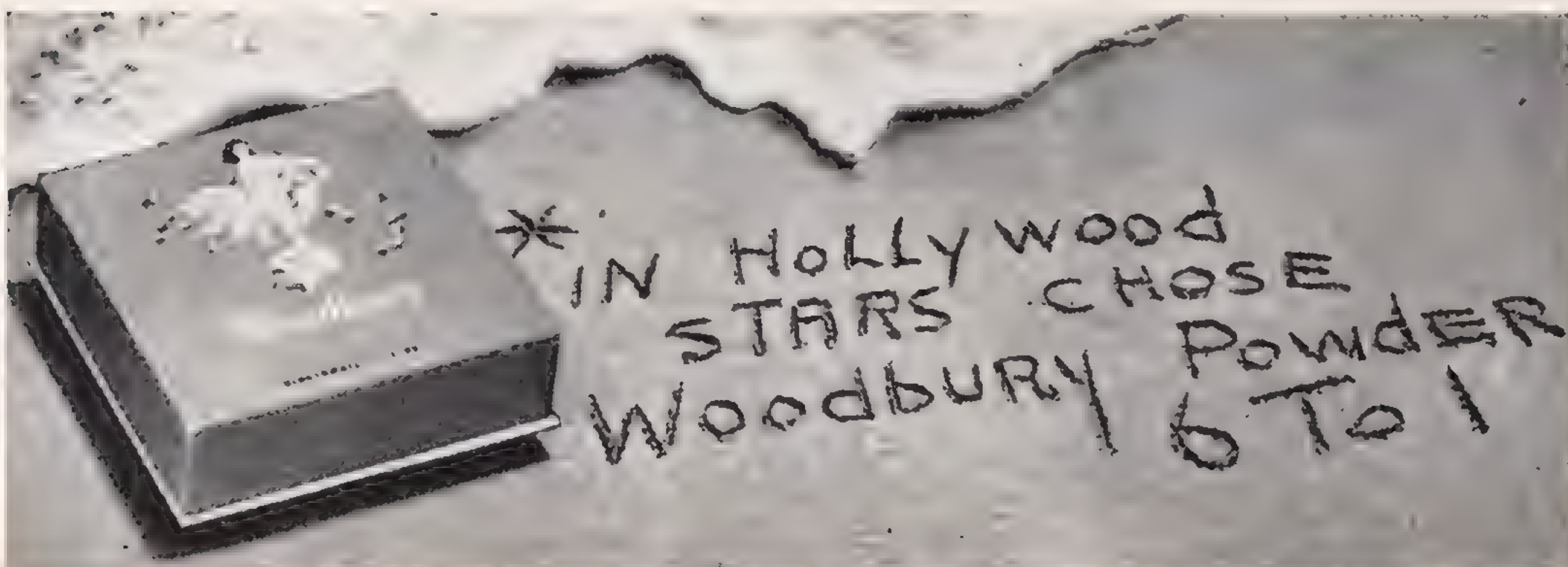
Don't look now...

You're at Malibu Beach, near Hollywood, when your eyes stumble on a beauty to rival Esther Williams! It is Esther Williams with Ben Gage! Lucky her head is turned. You can see she's as beautiful as Technicolor insists. Psst, Esther knows you're staring! Her complexion is glowingly groomed with Coquette, exciting new golden rachel shade of satiny Woodbury Powder.



there's
Esther Williams ...

Esther is one of the Hollywood stars who chose Woodbury Powder 6 to 1 in response to a recent survey.* A unique ingredient in Woodbury Powder gives the smoothest, satiny finish. No "powdery look"! Magically warm, infinitely fine in texture, enchantingly fragrant, it clings for hours! 8 heavenly shades glorify every skin type. 15¢, 30¢, \$1.00, plus tax.



✓✓✓ (F) Destination Moon (Pal-Eagle Lion)

THERE is the most thrilling excitement you've seen on the screen in many moons. It's the story of the greatest adventure awaiting mankind—a trip to the Moon. The scientists say that this trip will be actually made some time within the next ten or fifteen years. Completely without hokum, sensationalism and romantic goo, producer George Pal and director Irving Pichel have made a picture based on scientific fact. And they prove that fact is not only stranger than fiction, but more exciting. Four daring men take the first perilous expedition to the Moon: *General Thayer* (Tom Powers), a long time Army proponent of rocket development, *Dr. Cargraves* (Warner Anderson), a leading atomic physicist, *Jim Barnes* (John Archer), a progressive and brilliant young industrialist, and *Joe Sweeney* (Dick Wesson), a radio and radar man, who doesn't really believe that the rocket will work, goes along for the laughs. What takes place will have you glued to your seats.

Your Reviewer Says: A real treat.

Program Notes: The picture was photographed for the most part on a huge Hollywood stage, which was always jammed with scientific visitors. The preparation for the film took more than a year. The rocket you see in the picture is the result of hundreds of hours of consultation with the Army and Navy Rocket Engineers at Cal-Tech. The moon surface set is an exact reproduction made from photographs taken by the technicians at the Mt. Palomar Observatory... *Dick Wesson* is a night club and television comedian. This is his first picture... *Robert A. Heinlein*, one of the country's leading science-fiction writers, wrote the story especially for the screen.

✓✓½ (A) Sunset Boulevard (Paramount)

THE star of this latest Brackett and Wilder film is Gloria Swanson. Glorious Gloria represents better than any other star the lush 'Twenties of gold bathtubs and temperamental feuds. As *Norma Desmond*, silent screen queen living in luxurious seclusion and dreaming of a comeback, Gloria gives a terrific performance. William Holden is excellent as the Hollywood writer down on his luck who, after an involved association with Gloria, is found murdered in her swimming pool. The story, a harsh one, is told in a long flashback. Old-timer Erich von Stroheim does well by the improbable role of *Max*, Gloria's devoted butler. Nancy Olson is a young studio writer in love with Holden. Cecil B. De Mille plays himself.

Your Reviewer Says: Sophisticated fare.

Program Notes: At fifty-one Gloria is slim and wrinkle free, and retains the famous Swanson sparkle. She is five feet two, has big blue eyes, and favors a saltless and almost meatless diet which "caters to the chemical balance of her body"... Since he returned from war, William Holden has been one of Hollywood's busiest young actors. His
(Continued on page 26)

ARE YOU lovely...
OR LONELY?

SEE PAGE 14

Paid Notice

The Admiral was a Lady but she taught
these ex-GI's maneuvers they'll never forget!!!
...it's zany in a wanda full sort of way!



ALBERT S. ROGELL AND JACK M. WARNER
PRESENT

EDMOND O'BRIEN
WANDA HENDRIX

in
*The Admiral
was
A Lady*

All about ...
the ex-Wave
with no place
to go ...
and the guys
who helped her
get there ...

fast!

"Where's
Henry!!"



with
RUDY VALLEE

Johnny Sands • Steve Brodie • Richard Erdman • Hillary Brooke • Richard Lane • Produced and Directed by ALBERT S. ROGELL • Co-Producer Edward Lewis • A Roxbury Production • Released thru United Artists

ONLY NEW ODO·RO·NO CREAM GIVES YOU ALL THESE ADVANTAGES!

- 1 Stops perspiration quickly—safely.
- 2 Banishes odor instantly.
- 3 The only cream deodorant that guarantees full 24-hour protection.
- 4 Never irritates normal skin—use it daily—even right after shaving.
- 5 Absolutely harmless to all fabrics.
- 6 New, exclusive formula. Never dries up, never gets caked or gritty as ordinary deodorants often do.
- 7 Double your money back if you aren't satisfied that new Odo-Ro-No Cream is the safest, most effective, most delightful deodorant you've ever used. Just return unused portion to Northam Warren, N. Y.



Don't trust your charm to outdated, ineffective deodorants. Rely on the new Odo-Ro-No Cream, made by the leader in the deodorant field for more than 30 years.

new ODO·RO·NO CREAM

The deodorant without a doubt



**GUARANTEED
FULL 24-HOUR
PROTECTION!**

More cream for your money.
New 25¢ and 50¢ sizes, plus tax.

(Continued from page 24)
wife, Brenda Marshall, stood by with towels and hot coffee the night of his "drowning" sequence in the picture . . . Twenty-year-old Nancy Olson, "a new face," was signed by Paramount while she was still at UCLA . . . Erich von Stroheim started his screen career in Hollywood during World War I and became famous for his "the man you love to hate" in Hun roles. Since 1938 he has lived in France, produced and starred in pictures there, with the exception of "Five Graves to Cairo," made in Hollywood in 1943. He discarded his monocle for this film.

✓✓ (F) Winchester 73 (UI)

WHAT's Shelley Winters doing in a Western? Just about nothing, that's all. But the boys have a high old time of it in this action-filled Wild West melodrama. A one-in-a-thousand specimen of the 1873 Winchester 44-40, called by historians "the gun that won the West," is won by Jimmy in a shooting match at Dodge City. It is stolen by his brother (Stephen McNally), a famous criminal, who is being tracked down by Jimmy (and his pal Millard Mitchell) for the murder back east of their father. The rifle is lost and found by a number of other characters in the course of events, including Indian trader John McIntire, Indian Chief Rock Hudson, yellow coward Charles Drake and notoriously bad man Dan Duryea. There's a deafening battle between Indians and the U. S. Army, an ambush in a burning house, a bank hold-up and finally an exciting shoot-it-out between the brothers on the side of a rocky mountain.

Your Reviewer Says: Top-drawer Western.

Program Notes: In frontier days, when the Winchester Company came out with its famous repeater rifles, they'd be test-fired in a vise. The occasional rifle that came out with a perfect barrel was laid aside until the next even-thousand serial number came up. Then it would be numbered, engraved "One of One-Thousand," and presented to a celebrity. President Grant and Buffalo Bill Cody were among those who received the treasured rifles. The "73" is the year many of the historic weapons were made. The Winchester Company tried to interest the U. S. Army in the gun, but was turned down. The Turkish Army bought it. And the American frontier Indians bought up all they could from the crooked Indian traders. They used them to massacre General Custer and his troops in the historic Battle of the Little Big Horn. . . . The picture was made on location last spring ninety miles out of Tucson, near Tombstone, Arizona. Among the "Indians" in Tucson at the time were the Cleveland Indians, the major league baseball team. Shelley and star pitcher Gene Bearden latched on to each other in one of those location romances. Back in Hollywood Shelley resumed dating with Farley Granger.

✓✓ ½ (A) Where the Sidewalk Ends (20th Century-Fox)

DANA ANDREWS and Gene Tierney are the stars of this taut, exciting and often violent drama. Dana plays the son of a famous New York hoodlum. In his frantic zeal to live down his old man's reputation he becomes a hoodlum-hating police detective who punches first and asks questions later. His quick temper and overactive fists cause him to kill accidentally a tin-horn punk. He's all for pinning the murder rap on a big-shot racketeer, until an innocent taxi driver is arrested for the murder and sent to jail. The man he has killed turns out to be the no-good husband of Gene Tierney, a model, and the taxi driver her father. The acting

(Continued on page 28)

TONI TWINS Discover New Shampoo Magic



Soft-Water Shampooing Even in Hardest Water



"We found the magic of Toni Creme Shampoo the first time we used it," say lovely twins Marcelle and Jeanne Pastoret of Long Island, N. Y. "Our hair was so delightfully soft . . . as if we washed it in rain water. And that marvelous softness makes it lots easier to manage, too."

You, too, will discover Soft Water Shampooing . . . the magic of Toni Creme Shampoo! Even in hardest water you get oceans of creamy lather that rinses away dirt and dandruff instantly. Never leaves a dull, soapy film. That's why your hair sparkles with all its gleaming natural highlights. And it's so easy to set and style.



TONI CREME SHAMPOO

- Leaves your hair gloriously soft, easy to manage
- Helps permanents "take" better, look lovelier longer
- Rinses away dirt and dandruff instantly
- Oceans of creamy-thick lather makes hair sparkle with natural highlights

Enriched with Lanolin





Would you let Your Man
take the first flight to the Moon?

COLOR BY **TECHNICOLOR**

IT'S CLOSER THAN YOU THINK! Rocket experts say that in our lifetime the moon-trip will be made exactly as you see it in this tense, believable picture! Will you have to say woman's most heart-breaking good-bye? Will your man take off on man's adventure into tomorrow? (2 years in the making—the picture you've been reading about.)

DESTINATION MOON

Produced by GEORGE PAL. Directed by IRVING PICHEL. Screenplay by RIP VAN RONKEL, ROBERT HEINLEIN and JAMES O'HANLON

5-day deodorant pads

Contains
twice* as much
active anti-
perspirant...
yet milder

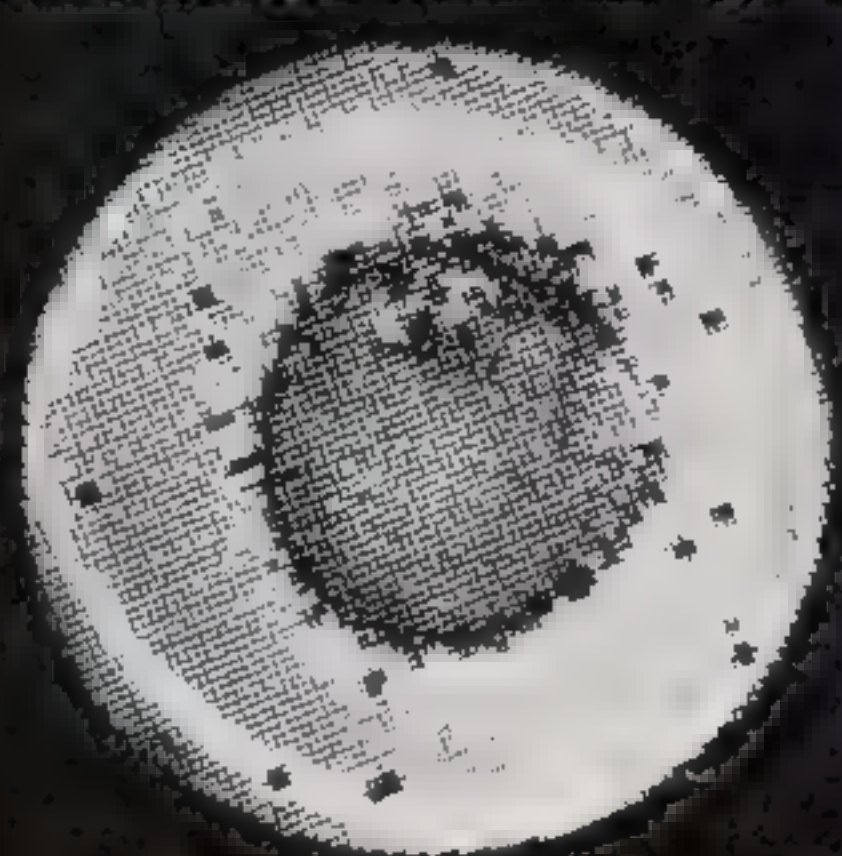
new miracle pad deodorant **WIPE AWAY ODOR-FORMING BACTERIA**

—does not leave them
under your arms!

8 times*
more effective
in killing
odor-forming
bacteria

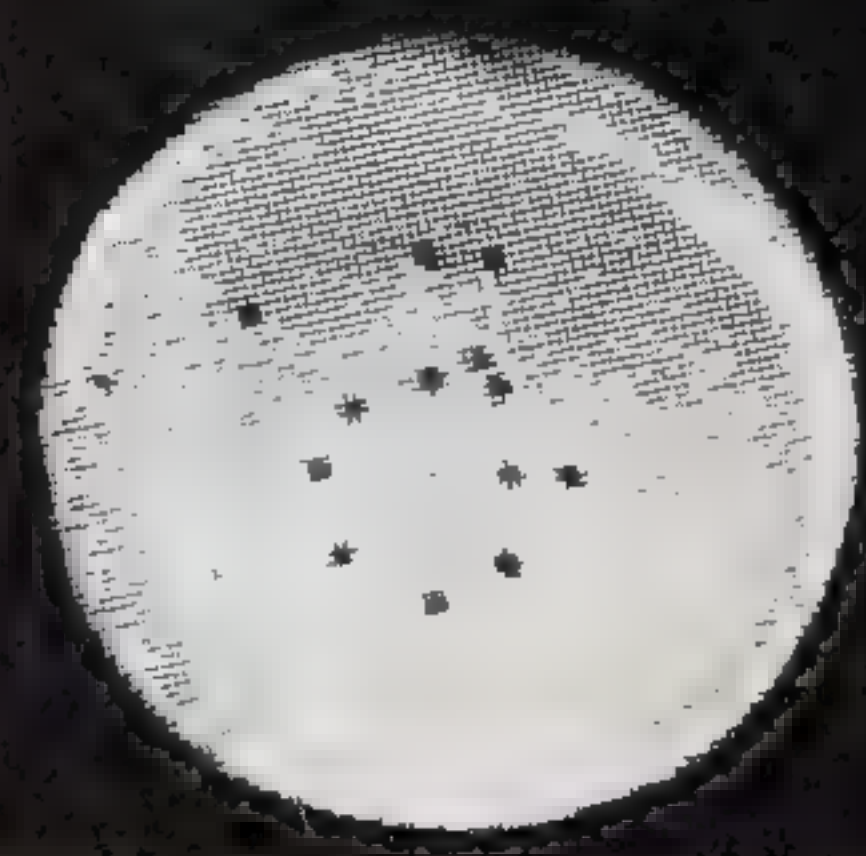
Laboratory Proof

TEST X
Purpose: Test of 5-DAY'S
action in removing odor-
forming skin bacteria



This microscopic photo proves that when you throw away your 5-Day Pad you throw away with it hundreds of thousands of odor-forming bacteria. Does not leave them under your arms.

TEST XX
Purpose: Test of 5-DAY'S
reserve effectiveness



This laboratory photo was taken hours after application of a 5-Day Pad. Note the amazing difference. This is because 5-Day's exclusive formula prevents the growth of odor-forming skin bacteria and keeps you safe from underarm odor longer.

throw away your
perspiration and odor

5-day deodorant pads

Easier! Each pad contains right amount. No guessing! Even smooth penetration instantly.

Faster! Goes into action instantly. Dries in seconds.

Cooling, Refreshing! No clammy, sticky feeling. Cooling, refreshing sensation.

Not a Cream!

Not a Spray!

Not a Liquid!

Harmless to skin and clothes



25c 55c
\$1.00

No other deodorant tested is as effective in checking perspiration and stopping odor!

The miracle is in the pad! 5-Day Pads are circlelets of fabric saturated with refreshing, mild yet very effective deodorant. 5-Day's exclusive formula checks perspiration—stops odor longer.

Safely checks perspiration more effectively, too! Contains twice* as much active anti-perspirant than an average of leading brands tested. Yet, laboratory pH tests prove 5-Day milder—harmless to skin and clothes.

Greater reserve protection! Laboratory tests show that hours after application 5-Day's exclusive formula is 8 times* more effective in keeping you safe from underarm odor than an average of leading brands tested. No other deodorant or deodorant soap can keep you so safe from underarm odor—so long.

DOUBLE YOUR MONEY BACK—if not completely satisfied.

* All comparative figures mentioned in this ad are based on the average of laboratory tests of leading deodorants. Name of independent laboratory available on request.

(Continued from page 26)
is top drawer, especially that of Gary Merrill, who plays the deadly racketeer.

Your Reviewer Says: Strong fare, this.

Program Notes: Gary Merrill, a New York stage actor, is the actor whose name has been linked romantically recently with that of Bette Davis... This picture was so physically brutal on the set that the cast re-titled it "Accidentally Alive." Dana accidentally clipped the chin of former welterweight Jack Perry when he forgot to duck and knocked him out cold. Later he split open the head of fight technical advisor John Daheim. Then Dana himself suffered a split nose when he collided with ex-pugilist Bob Evans' nose. General George Marshall was on the set that day and hadn't seen such a flow of blood since World War II.

✓ (F) This Side of the Law (Warners)

WELL, if it's melodrama you have a yen for, here it is, complete with creepy estate and ill-tempered dog. When lawyer Robert Douglas finds a genial vagrant with a butch haircut facing him in court he gets quite a jolt. Seems that Kent Smith, the vagrant, is the spitting image of a long missing millionaire whose estate, including the formidable Sans Souci, awaits distribution. The lawyer gives Kent five grand to impersonate the missing man, and he momentarily fools the sister-in-law (Janis Paige), the widow (Viveca Lindfors), and the disagreeable dog named Angel. There's murder and attempted murder, and a skeleton in a cistern.

Your Reviewer Says: Wasted talent.

Program Notes: Since making this picture both Janis Paige and Viveca Lindfors have been dropped from the Warners contract list. This was Janis's honeymoon picture. Shortly before it started she married Frank Martelli... During the filming Swedish Viveca separated from her Swedish husband, and started romancing with Don Siegel who directed her first American picture. They have since married... Kent Smith is now playing on Broadway with Helen Hayes in "The Wisteria Tree."

✓✓ (F) It's a Small World (Castle-Eagle Lion)

THIS film, which treats the midget problem as that of a minority, is highly instructive and entertaining. It conveys clearly the little people's abhorrence for exhibitionism, and their hopes to find themselves a normal place in a world that is too eager to regard them as freaks. When Paul Dale (he realized at twelve he was a midget) is twenty-one he runs away from his father's farm, has an unpleasant experience with a carnival, and takes up shoeshining in a big city. He falls in love with a cheap girl (Lorraine Miller) who gets him involved with a bunch of crooks, including Nina Koshetz and Steve Brodie, the girl's real sweetie. The gang, with the exception of the midget, are sent to jail. Paul is packed off to Florida to join the Cole Brothers Circus. Here he meets Anne Sholter, an attractive Lilliputian, whom he marries.

Your Reviewer Says: A big view of little people.

Program Notes: Paul Dale is a Des Moines disc jockey who was selected for the part from some three hundred applicants. He made enough money out of the picture to buy himself a farm. For a while it seemed that the diminutive Paul and Anne were really falling in love, but she up and be-

came engaged to a six-foot Army Major . . . Director William Castle chose Steve Brodie for the heavy after he saw him in "Home of the Brave."

✓ ½ (F) The Good Humor Man (Columbia)

THE chase, that backbone of the American movie, comes to full flower in this cops and robbers comedy. Jack Carson plays a Good Humor salesman who is adored by a bunch of comic-book-reading kids. Jack loves Lola Albright, who is also being wooed by solid citizen George Reeves. Nice Jack gets involved unwittingly with a platinum blonde babe (Jean Wallace), and gets roughed up considerably by her hoodlum friends. He is suspected of lifting a huge sum of money from an industrial plant, and to clear himself he turns detective with the help of the precocious kids.

Your Reviewer Says: Jack Carson's show.

Program Notes: During the making of the film, Jack, a natural born comedian, had everyone on the set in stitches—but couldn't get a smile out of his wife. She was divorcing him . . . Lola Albright is best remembered as one of Kirk Douglas's girl friends in "The Champion" . . . Beautiful, luscious Jean Wallace, Franchot Tone's ex-wife, in a period of depression, tried to commit suicide during production.

✓ (F) The Happy Years (M-G-M)

PHOTOGRAPHED at Lawrenceville, famous Princeton prep school, near Trenton, New Jersey, the film radiates authenticity and schoolboy charm—in fact overdoes the latter. Dean Stockwell plays John Humperdink Stover, nicknamed Dink, who has a penchant for getting into every kind of mischief invented by precocious kids. Involved in the life and problems of Lawrenceville of 1895 are such talented members of the Hollywood younger set as Darryl Hickman, Scotty Beckett, Donn Gift and, in minor parts, Alan Dinehart III, David Blair, Danny Mummert, Jerry Nicholson and Eddie LeRoy. Leon Ames and Margalo Gillmore are Dink's long-suffering parents, and Leo G. Carroll his Latin teacher.

Your Reviewer Says: Mostly for younger set.

Program Notes: Dean Stockwell has been one of Hollywood's most talented child actors for several years. He's fast growing up, alas . . . The company was on location at Lawrenceville for two weeks. They were cordially received by the school authorities and the city officials who allowed a portion of Trenton's Main Street's macadam roadway to be covered over with earth to represent the dirt road that was known as the Trenton Turnpike back in 1895.

✓✓ (F) The Great Jewel Robber (Warners)

REMEMBER handsome Gerard Dennis who robbed romantically but efficiently all the way from Canada to Beverly Hills in 1947 and 1948? Well, here he is in the very attractive flesh of that excellent actor David Brian. (Gerard, like Mrs. Otis, regrets he was not able to be present himself—a little matter like a previous engagement at Sing Sing.) Based on the true criminal experiences of this ruthless young hoodlum, who broke hearts as casually as safes, the picture is thrilling and full of suspense. The girls used by the elusive Raffles are a Canadian school-girl, played by Claudia Barrett, a gun-moll, played by Perdita Chandler, a nurse who tips off the cops, played by Marjorie (Continued on page 98)

Dream girl, dream girl, beautiful Lustre-Creme Girl

Hair that gleams and glistens from a Lustre-Creme shampoo



Tonight! . . . Show him how much lovelier your hair can look . . . after a

Lustre-Creme Shampoo

Exclusive! This magical secret-blend lather with LANOLIN!

Exciting! This new three-way hair loveliness . . .



Better than a soap! Better than a liquid! Kay Daumit's cream shampoo with lanolin. Jars: \$2, \$1. Jars and tubes: 49¢, 25¢.

- 1 **Leaves hair silken soft**, instantly manageable . . . first wondrous result of a Lustre-Creme shampoo. Makes lavish, lanolin-blessed lather even in hardest water. No more unruly, soap-dulled locks. Leaves hair soft, obedient, for any style hair-do.
- 2 **Leaves hair sparkling** with star-bright sheen. No other shampoo has the same magic blend of secret ingredients plus gentle lanolin to bring out every highlight. No special rinse needed with Lustre-Creme Shampoo.
- 3 **Leaves hair fragrantly clean**, free of loose dandruff. Famous hairdressers insist on Lustre-Creme, the world's leading cream shampoo. Yes, tonight, show *him* a lovelier you —after a Lustre-Creme shampoo!



Blemishes*—Charm School Director Patricia Vance of Chicago, Ill. says, "I've used Noxzema for years for blemishes* and for cleansing. I've found it such an excellent and reliable all-purpose cream that I recommend it to my students!"

Dry Skin—"The new Noxzema Home Facial is wonderful," says Colleen Nelson of Sacramento, Cal. "It helped make my skin look softer and smoother and was extremely helpful in relieving a very dry condition. And it feels so refreshing, too!"

NEW HOME FACIAL

Look lovelier in 10 days... or your money back!
Read these 4 simple steps developed by a doctor

● No need for a lot of elaborate preparations...no complicated rituals! With *one* cream, you can cleanse... help protect... and help heal!

Yes, here's a wonderful aid to more beautiful-looking skin. Now, you can help your complexion look not only softer and smoother, but fresher, too... with just one dainty, snow-white cream—*greaseless* Noxzema. And the way to use it is as quick and easy as washing your face. It's the new Noxzema Home Facial—and it can help bring you lovelier-looking skin in 10 days—or your money back!

Here's All You Do

A skin doctor developed this new Noxzema Home Facial. When it was tested on 181 girls and women, 4 out of 5 showed marked skin improvement—in 2 weeks or less! The secret? Noxzema is a unique *medicated* formula—a marvelous oil-and-moisture emulsion.

Noxzema not only helps supply a light film of oil and moisture to the skin's outer surface... but it helps heal externally-caused blemishes,* too. That's why daily use of Noxzema, in this easy Home Facial, can help your skin look lovelier, too!



Morning—Step 1—Apply Noxzema over face and neck. With a damp cloth, "cream-wash" just as you would with soap and water. Rinse well and dry gently with a clean towel. "Cream-washing" cleanses so thoroughly. Why, Noxzema even smells clean!

Step 2—After drying, smooth on a light film of greaseless Noxzema for your make-up foundation. This invisible film of Noxzema not only holds make-up beautifully, but it also helps to protect your skin—helps protect it *all day*!



Evening—Step 3—At bedtime, "creamwash" again with Noxzema. How clean your skin looks! How fresh it feels! See how you've washed away make-up, the day's accumulation of dirt and grime—without any harsh rubbing!

Step 4—Now, lightly massage Noxzema into face and neck. Pat a bit extra over any blemishes*. While you sleep, Noxzema helps heal them—helps your skin look softer and smoother, too. And it's greaseless! No "smeary" face or messy pillow with Noxzema!



Very dry, tender skin is Mrs. Christine London's beauty problem. "But Noxzema gives my complexion the needed protection," says this charming Miami housewife. "I use Noxzema every day—it's the ideal all-purpose cream for me!"



Money Back Offer! Try the new Noxzema Home Facial for 10 days. If your skin doesn't show real improvement, return your jar of Noxzema, with the unused contents, to Noxzema, Baltimore, Md.—your money cheerfully refunded. But you will be delighted! Get Noxzema today. 40¢, 60¢ and \$1.00, plus tax, at any drug or cosmetic counter.



LIKE AN
ANGEL OF MERCY
TO YOUR SKIN

NOXZEMA
SKIN CREAM



ANNOUNCING

THE WINNERS

"WIN A Hollywood Holiday" Photoplay offered in its May issue, "complete with travel wardrobe and luggage." One winner to go by Santa Fe; another by Greyhound Bus. There were other prizes, too, suits, pearls, sun dresses, bathing suits, a shoe wardrobe. Soon the mail bags came bursting with entries, each envelope containing a "last line" for the contest jingle. A special staff working weeks, handled the entries, giving each individual attention. At last the list was narrowed down to the ten voted the best by the group of judges.

Photoplay's congratulations to:

1. Mrs. Lorraine Rzeszutko, 3806 So. Wood Street, Chicago, Ill.: A trip to Hollywood for two people via Santa Fe's Super-Chief, return on Santa Fe's Grand Canyon, plus a set of Samsonite luggage and travel wardrobe.

2. Claire O'Mara, 80 High Street, Yonkers, N. Y.: A round trip to Hollywood for two, via Greyhound Bus, plus a set of Samsonite luggage and travel wardrobe.

3. Mrs. Hugh J. Saint, 1719 S. Rendon Street, New Orleans 15, La.: A butcher linen suit by Majestic—a direct adaptation of the suit Mona Freeman wears in Universal-International's "I Was a Shoplifter." Original design by Hollywood's famous Orry-Kelly.

4. Mrs. Helen Miller, 1709 Bay Street, Beaufort, S. C.: A necklace of soft-hued, luminous simulated pearls, by Deltah, in plastic tortoise shell boudoir chest.

5. Mrs. W. R. Richardson, 5114 Hall Street, Dallas, Texas: All purpose raincoat, smart enough for an important date, by Sherbrooke Rainwear.

6. Mrs. Hilma D. Barrett, 66 Melmore Gardens, East Orange, N. J.: Two summer sun dresses by Minx Modes.

7. Mrs. John Whitehead, Carrington Road, Bethany, Conn.: A play shoe wardrobe by Honeydebs.

8. Lola Jane Morcom, 815 Pizer, Houston, Texas: A bathing suit by Sea Nymph.

9. Mrs. Tom Siedjak, 7525 23rd Avenue, Kenosha, Wis.: Two summer dresses by Betty Barclay.

10. June Moorhead, 4827 19th Street, San Francisco, Cal.: Play clothes by White Stag—a sun weskit, clamdigger pants, in woven denim and chambray stripe.

The Editors



THE ONLY HOPE



She was lighthearted and gay in the days when she and Mickey Rooney were a starring team



She seemed enchanted, as *Dorothy* in the "Wizard of Oz," when she sang "Somewhere Over the Rainbow." With Jack Haley, Ray Bolger

CAN Judy Garland—whose attempt at suicide by slashing her throat with a jagged glass put her on the front pages—ever come back? I think so.

However, she must make the fight herself. Unless she does this, even those who love her best cannot help her.

At twenty-seven, when her life and her career should be at its brightest peak, she faces the need to give up everything she holds dear and put herself in the hands of wise psychiatrists. Her battle back to mental and physical health must be made in a world of strangers—men and women in the white armor of the medical world.

It won't be easy, the long fight ahead. But

she can take courage in the knowledge that others, some of them her friends, have waged battles just as difficult—and won.

Robert Walker spent months and months at Menninger's Clinic near Kansas City where his tired nerves were healed and his bitterness against the world forgotten. Bob, too, knew what it meant not to be able to make pictures, not to be able to live his normal life. But because he had indomitable will he proved that it is possible to win a losing fight with yourself.

Twenty-five years ago, I also had a battle to wage. Out of the blue, when tuberculosis struck me down, I had to leave my bright world and go into retirement among strangers. But that

BY LOUELLA D. PARSONS

There's one road that will bring
Judy back to happiness. But whether
or she can take it is the question.
For it means she must travel alone



She is dear to all who know her, in spite of being a problem. Above, with Louella Parsons, at a Hollywood party



She wed composer Dave Rose when she was only nineteen—too young and idealistic to accept a woman's world

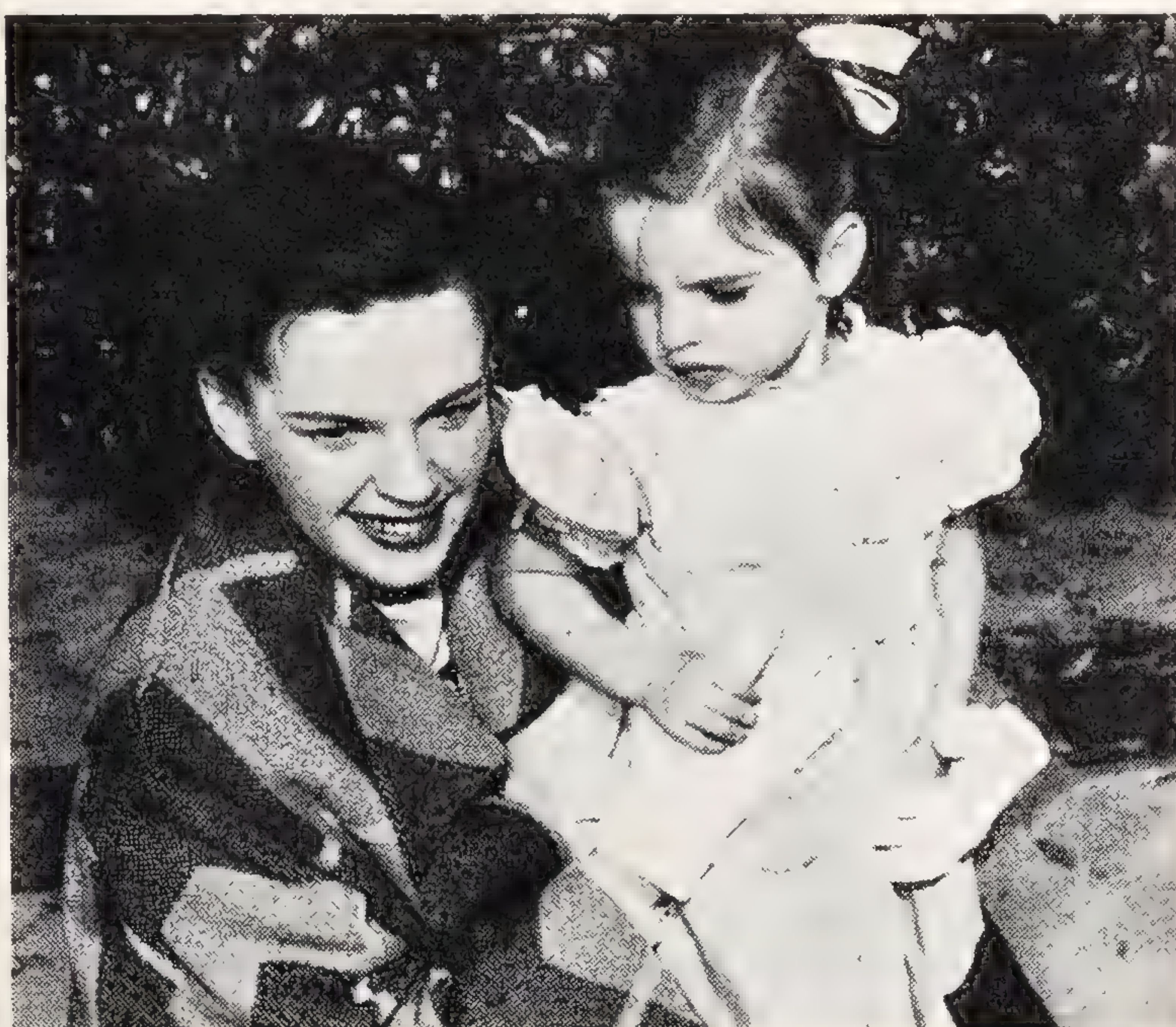
terrific fight to live, when death would seem almost welcome, pulled me through—and soon I forgot those black months away from home and loved ones. Judy can know this wonderful triumph of the spirit too.

How did this girl ever get herself into a place where death seemed preferable to life? Surrounded by everything wonderful—a devoted husband, a wonderful and talented little girl and a world of friends—let me repeat, what can possibly have brought her so close to the precipice of personal ruin?

Some of her friends say she has worked too hard from the time she was twelve years old, when as little (Continued on page 75)



She seemed wholly well again when she celebrated return from Boston with Vincente Minnelli and Louis B. Mayer



She is utterly devoted to her talented young daughter, Liza Minnelli, is like her old self when they're together

the SEXIEST

girl in town
BY HEDDA HOPPER



Ruth, in bathing suit scene from "Champion," loves the sea—it calms her when she's in one of her moods

Ruth Roman has a way with men. If he's an oil man he goes out and digs another well. If he's a novelist he's sure he's a best seller. And dull men feel like Marco Polo

I DIDN'T realize it would be such a tough job to choose the sexiest girl in Hollywood. Sex appeal is a subtle quality. It's usually accepted without analysis, as I found out when I called up members of the local wolf pack and asked them who they thought was the sexiest girl on the screen.

I never heard such hemming and hawing. "Lana Turner?" I'd suggest. "Well, now," the gents would reply, "Lana's certainly beautiful, but—" Then the men would pause and fumble for words. "Esther Williams?" I'd say. "No," they'd answer. "Esther would qualify for All-American Girl, but sex—" Then I'd spring Jane Russell. They all agreed that nature had been generous in endowing her with natural charms, but—

At that point, I'd bring up my ace, Elizabeth Taylor. "Now," the boys would say, "Liz has got everything, but—" I waited this one out. "But what?" I asked. I could almost see them (Continued on page 94)





There's no argument about "Battleground," with Dick Jaeckel, Van Johnson. It leads



Second: "All the King's Men" (Brod Crawford, J. Ireland, M. McCambridge)

WHO WILL BE YOUR



The halfway mark is reached, the race is

close—as stars and pic-

tures compete for Photoplay's Gold Medals



Public agrees with critics on Olivia de Havilland's performance in "The Heiress," gives her first place

Sixth: "Lost Boundaries"—Sue Douglas, Dick Hylton, Mel Ferrer, Bea Pearson



Running seventh in race is "Samson and Delilah," with Hedy Lamarr, Vic Mature





Third favorite film: "Twelve O'Clock High," with Greg Peck, Millard Mitchell



Fourth in race for picture honors: "Sands of Iwo Jima," with John Wayne, John Agar



Fifth: "Adam's Rib," with Spencer Tracy, K. Hepburn

FAVORITES FOR 1950?



IT IS now six months since your favorite movie stars of 1949—Jane Wyman and Jimmy Stewart—received their Photoplay Gold Medal Awards. The race was close, the finish exciting.

Now, once again, we are at the halfway mark of this thrilling competition in which you, the people, decide which stars will be the Photoplay Gold Medal Award winners for 1950. Through the year Audience Research, Inc. has kept a careful check on the preferences you have voiced to its representatives who are stationed all over the land, in small towns and villages, in farming areas as well as in the great cities.

The actress whose performance you have most enjoyed, thus far in 1950, is Olivia de Havilland, in the picture "The Heiress." Whether or not she will win the Gold Medal Award, six months from now, no one can tell—yet. But we do know that her current contenders for her position as queen of the people are (alphabetically) Lucille Ball in "Miss Grant Takes Richmond," Jeanne Crain in "Pinky," Katharine Hepburn in "Adam's Rib," and (Continued on page 92)

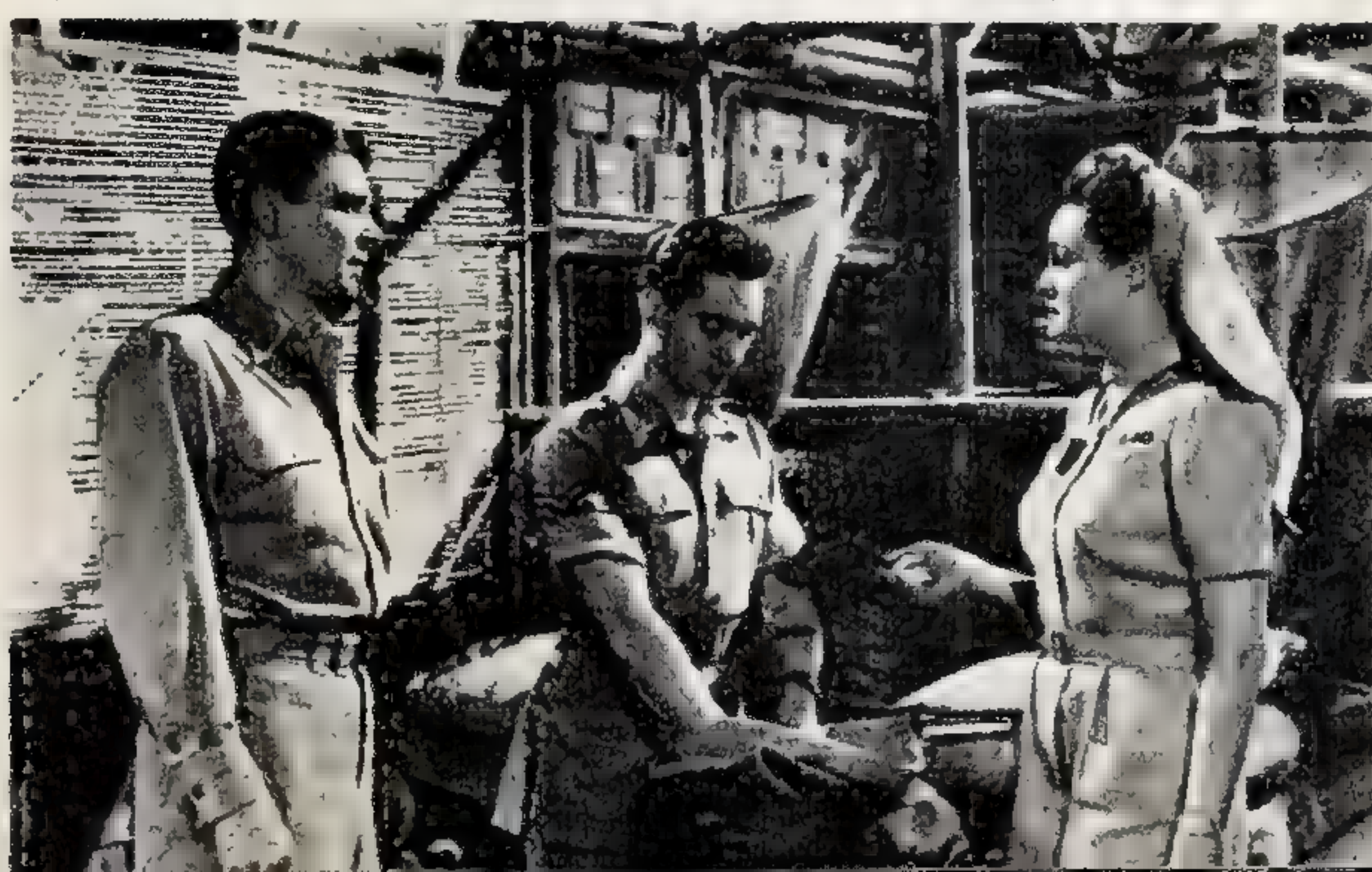


Leading honors among men goes to John Wayne for his performance in popular war picture "Iwo Jima"

Eighth in lead line-up: "Jolson Sings Again," with Barbara Hale, Larry Parks



Ninth among leaders: "The Hasty Heart"—Ronald Reagan, Richard Todd, Pat Neal



Tenth on list: "Pinky," with Jeanne Crain, Ethel Waters



Beginning a New Series

How A Star Is



Born

BY FREDDA DUDLEY

You have talent, beauty, drive. Hollywood is your shining dream—but you wonder how to turn it into shining reality. Photoplay tells you, in a series of six stories, exactly what steps to take.

So you want to be a motion picture star? But you've read so many discouraging stories about the slim chances anyone has of breaking into Hollywood that you've almost given up the idea. It is difficult to get into pictures. It's difficult to get an initial break in any work, actually. But remember this: Talent scouts are always on the lookout for the girl or boy who may be developed into a star. It makes no difference whether you live in a small town, on a farm, or in a big city. The important thing is, first, a quality that makes you stand out of the crowd, then the proper preparation.

To help aspiring actors and actresses, Photoplay presents "How a Star Is Born." No effort has been spared to make this series one hundred per cent accurate and complete—a blueprint by which to build a career.

First let us consider the natural endowment that a man or girl, planning a theatrical career, should have:
Talent.

Robust health.

Perseverance.

Enthusiasm (personality or emotional warmth).

Honesty of purpose (a talent scout can spot a phony at four miles).

Intellect (the day of the beautiful blonde dumbbell is done). (Continued on next page)

*Marilyn Monroe, of "All About Eve":
Bright proof that if you have what
Hollywood wants you can find your way to stardom
Miss Monroe's dress by Charles LeMaire*

Color Photo by John Engstead



Marilyn Monroe's modeling job landed her on covers of four magazines, resulting in Twentieth contract

How A Star Is Born

When a second studio dropped her, Marilyn began to study dramatics, took role as blonde chased by Groucho Marx in "Love Happy"



Starlets like Donald Buka and Marilyn know the value of publicity, traveled far to help present Photoplay's Dream House to winner



A sense of humor if possible.

A measure of physical attractiveness (particularly large eyes).

Additional desirable male assets:

Height of 5' 10" or over.

Rugged, athletic appearance.

Resonant voice, deep register.

Additional desirable female assets:

Height around 5' 5".

Slender, rounded figure.

Flawless skin.

Low, resonant voice.

These natural flaws can be corrected:

Irregular teeth.








Freckles (however, a generally bad skin usually indicates a physical problem).

A large or misshapen nose (however, plastic surgery is expensive and must be done before a studio will evince interest in a newcomer).

Sight defects which cause the wearing of glasses (if the wearer of glasses can move about a room without bumping into things when the glasses are removed).

A strong accent of any kind.

THE HOLLYWOOD TALENT SITUATION AT A GLANCE

Studio	Address	Executive in search of Talent	Current situation
Metro-Goldwyn-Mayer	10202 W. Washington Blvd. Culver City, Cal.	 Lucille Ryman	Active search for talent; entire department under Miss Ryman works as discovery-school-career advancing unit. Great plans here captained by great intellect and heart.
Paramount	5451 Marathon Street Hollywood 38, Cal.	 Milton Lewis	Studio loves comics and singers. Constant quest for talent; just signed salesgirl from Saks discovered at soda fountain. Paramount's "gold fish bowl" room decorated in home style, in which players may read scenes without knowing how many people are watching through one-way vision glass wall.
Republic	4024 Radford Street N. Hollywood, Cal.	 Jack Grant	Home of Roy Rogers. Studio talent interest is more general now than in past but western types, good riders or other active sportsmen or women get their breaks here.
RKO	780 N. Gower Street Hollywood 38, Cal.	 Dick Stockton	This is the Howard Hughes plant. He still has Faith Domergue, Jack Beutel and Donald Buka under wraps, but will win with all three when time comes. Studio believes in long build-up, extensive training; signing occasional outstanding newcomers.
20th Century-Fox	10201 W. Pico Blvd. Los Angeles 34, Cal.	 Ivan Kahn	Doors always wide open here for singers and dancers, dramatic players. Every little theater production or play of any kind within a 150-mile radius of Los Angeles is seen by Twentieth representatives.
Universal-International	Universal City Cal.	 Robert Palmer	An enthusiastic talent department, seeking and developing trained newcomers. One of the "opportunity" studios, alert and progressive.
Warner Brothers	4000 West Olive Street Burbank, Cal.	 S. J. Baiano	Mr. Baiano is one of best-loved men in town; truly interested in youngsters. Warners has, however, closed its training school and is currently interested only in people who have had wide theatrical experience.

These natural flaws can not be corrected (hence make a theatrical career intolerably difficult if not impossible altogether).

Any malformation or serious disease of the eyes.

Any serious speech impediment.

A strange voice (exceptionally high, raucous or exceptionally deep and coarse).

A swollen head (no studio has a place for anyone who thinks he knows more about developing talent than the studio officials know).

What can one do during junior high school and high school

to begin theatrical training?

Take ballet instruction if possible, because even an hour a week spent in learning grace and body rhythm will be useful throughout life. If family means can't encompass dancing lessons, an enterprising person can always get in touch with a friend who is studying dancing and learn from that friend. Mark Platt learned the rudiments of the dance by watching little girls in his mother's dancing class. Dan Dailey learned by observing old-time hoofers in theatrical restaurants.

Take music lessons of some kind if it is possible. Earn a record player (if (Continued on page 100)



HOLLYWOOD BACHELOR

BY MAXINE ARNOLD

No low-slung roadsters for Scott Brady. He's making headway with the kind of charm that makes girls feel cherished



Scott doesn't go for phonies or gossip

Independent Irishman: Scott Brady is in "Kansas Raiders"

Fink and Smith



He likes girls who like football and swimming, who talk straight and have an enlarged sense of humor

LIKE being smitten with a shillelagh—that's the way the fairer sex is reacting to Scott Brady, Universal-International's popular new charmer. He has an expressive face, Scott, that speaks with devilry and laughter, with integrity and strength. He's tanned and husky, of lifeguard proportions—and equally strong of chin. He's a breezy conversationalist, has a restless energy, and is just about as full-Irish as they come. On his parents' side and their parents' before them—"Anyway you look at us Tierneys, we're Irish, I guess," he grins.

In the charm department he's old-fashioned—in a 1950 way. His is a sincere "just-leave-everything-to-me . . . I'll-take-care-of-you, Doll" approach. "And with Scott you feel he is taking care of you," says his favorite girl friend, Dorothy Malone. And she adds, "Scott makes any woman—be she girl friend, aunt, mother or grandmother, eight years old or eighty—feel cherished like a Queen Bee."

He's also a "William Saroyan kind of character"—devoted to the "little people" and ever ready to champion them. He acknowledges—and gratefully—his indebtedness to his family, his new profession, his country and his (Continued on page 88)



LAST APPEARANCE

in

America

This Season

Before leaving for an extended
EUROPEAN TOUR



Joan Bennett and Walter Wanger
request the pleasure of your company to join with

3 The Three Masons 3

Portland

Pamela

and
James

"A Few Reckless Moments"

Including dining and dancing

AT THE

Joan Bennett Playhouse

Saturday, April 8, 1950. 8:30 p. m.

BLACK TIE We are holding two (2) seats for you at the Boxoffice.
R. S. V. P.

Parties, Parties,

The Hollywood kind are world-famous, for a variety of reasons.

This party-giver points out why



The invitation, opposite, should have prepared guests for role Portland Mason played until early hours of the morning

IT CAME on pink paper, this invitation, looking for all the world like an old theatrical handbill. There was the same sense of excitement about it, too. Which, of course, induced the Wangers' guests to arrive in a gay mood. And their gay mood was sustained because the food, drink and music were excellent and the tent which covered the back lawn was well ventilated. However, the *pièce de résistance* of the evening was Portland Mason. Sixteen-months-old Portland sat in her high chair, helped herself carefully to the white meat of chicken and played with any object that was left on her chair tray. She smiled at all who stopped to talk to her, too, until this party concluded early the following morning. For young Miss Mason keeps the same hours as her parents, goes wherever they go and does, more or less,

whatever they do. I find this as amazing as Ethel Barrymore did when she called out, horrified, to Pamela Mason, that Portland was dipping her finger into a tired old high-ball. Whereupon Pamela laughed and assured Miss Barrymore there was no cause for alarm since Portland wouldn't drink it. I really wouldn't know. Pediatricians really don't know either, apparently. For the eminent doctors in California and New York who have examined Portland can only exclaim over her general well being.

Hollywood parties . . . That, the world over, is a phrase to conjure curiosity and the imagination. With reason.

For Hollywood parties, year in, year out, are typical of the current social scene. The style of Hollywood par-

Parties

BY ELSA MAXWELL



Hosts thank their lucky stars when Walt Disney, shown with the Begum Liaquat of Pakistan, accepts a party invitation



It's no movie production when Douglas Fairbanks Jr. and his wife, Mary Lee Hartford, entertain. Above, with Elsa Maxwell, at another Hollywood party



Sonja Henie and her mother make a party team that can't be beat

ties has changed many times, but always to reflect the growing pains of this community which, in a handful of years, has developed from an outlandish and often vulgar place into one of the most charming and cosmopolitan centers in the world.

In the beginning Hollywood parties were wild. Those were the days when you were asked to a party the same day it was given. No preparation was involved. A party simply meant a lot of people getting together with plenty of liquor. It was for all the world like the old mining days.

Then the pendulum swung in the opposite direction and a party was only as good as the crazy idea that prompted it. Outstanding in the early '30's were the parties Carole Lombard, then (Continued on page 86)

Katie Hepburn, shown with director George Cukor, doesn't like parties. But his are too good to miss



HEY,



Van Johnson: His next picture is "Duchess of Idaho"

Van remembers . . . her middy blouses, those chipmunks, the day she became his leading lady, that frightened kiss. . . .

PLAIN to see that Liz and Nick Hilton still are "that way" about each other. You only have to look at the news pictures of them to see that the soft lovelight is still in Elizabeth Taylor's big violet eyes, just as it was last May when Evie and I saw her married. So much publicity surrounded the wedding, so much stress was placed on her glamorous bride's gown, the bridesmaids' dresses, the important guests, the flowers, the whole magnificent, colorful spectacle, that the eager, youthful naïveté of the bride herself was overlooked.

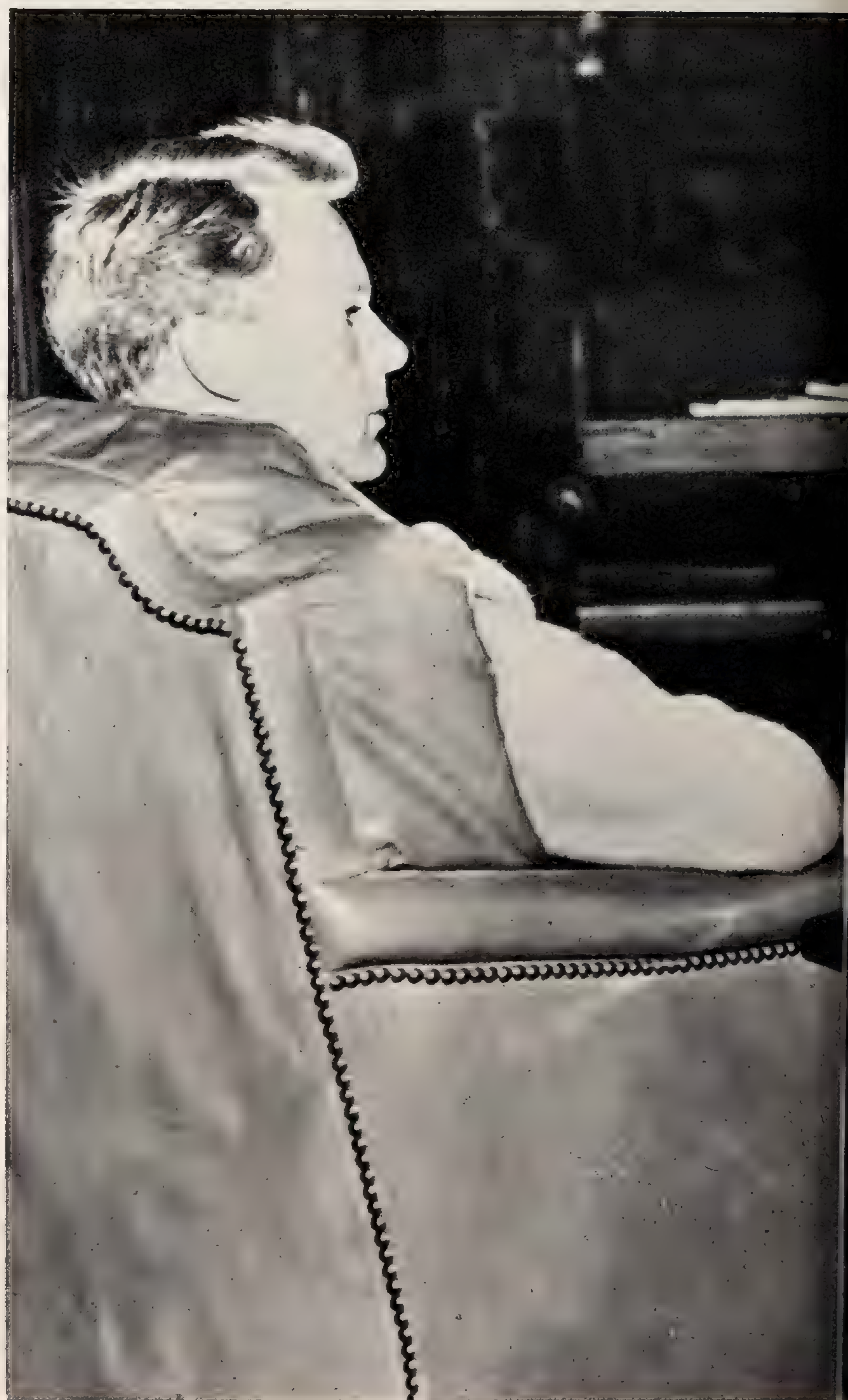
But, as I watched her that evening, I was embarrassed at the great big catch in my throat. The years had gone by so fast. I could remember so well. . . .

I was waiting in Lillian Burns's office that day when the little girl came in. She was a dainty child in middy blouse and pleated skirt, with long dark hair, a clipped British accent, and eyes, ye gods! those great violet eyes. I stared after her as she disappeared into the dramatic coach's office. How dared anybody look like that! As soon as she was out of earshot, I asked who she was.

"Why, she's the little English girl who'll play the lead in 'National Velvet.' Her name is Elizabeth Taylor."

Elizabeth Taylor! I think I was a fan of hers from that day.

Several times out at the Riviera Country Club, a group of us (Continued on page 96)



On "The Big Hangover" set with director Norman Krasna. To Van, Liz is still the

SUGAR

BY VAN JOHNSON



kid with the enormous appetite who ate half the lunch he brought each day



The world expected too much of Liz Taylor, Van says. Everyone forgot how young she was

Just Plain



With *Blitzen* and *Trinka* in her home overlooking the Valley. Jane chokes when anyone calls it her dream house



It took an agent three days to get Jane in for test for sensational role in "The Outlaw" with Jack Buettel



He calls her Wife, she calls him Robert. The Waterfields don't believe in making a production of love

Jane

BY IDA ZEITLIN

Her manner is offhand and her clothes are casual. She's allergic to worry, loathes cooking and compliments and thinks her job is strictly wacky



Jane Russell plays a night club singer in "His Kind of Woman"

TELL Jane Russell she's gorgeous, and she'll pull in like a snail. Persist, and you'll find yourself talking to vacancy. Jane has withdrawn. Inside herself, if that's the best she can do. Headed for the nearest exit, if she can manage it. The quickest way not to make a hit with Russell is to feed her taffy.

She's gorgeous, all right, and not only the much touted anatomy. Give yourself a chance, and the face is worth looking at, too. So is the character behind the face. Here's that rare bird who remains what she was before they dunked her into the Hollywood klieg lights. Head clear and feet on the firm, firm ground. Straight-thinking, outspoken and blessed with a comic sense that she plays on herself like a hose. A strictly well-balanced hu-

man. The only compliment she'll thank you for is to treat her as such, instead of making with the horse-feathers.

Husband, family, old friends, the ways she grew up in—these are the heart of life to Jane. She thinks her job's swell and the money remarkable, but continues to regard the whole business with a wary eye—like a duck who's mothered some strange egg, hatched out a peacock, and concludes there's something wacky about it because there is.

The last thing she intended to be was an actress, though at school her three loves were art, music and the drama. Everything else she hated. Math was a jungle. All the way through math, she (Continued on page 83)

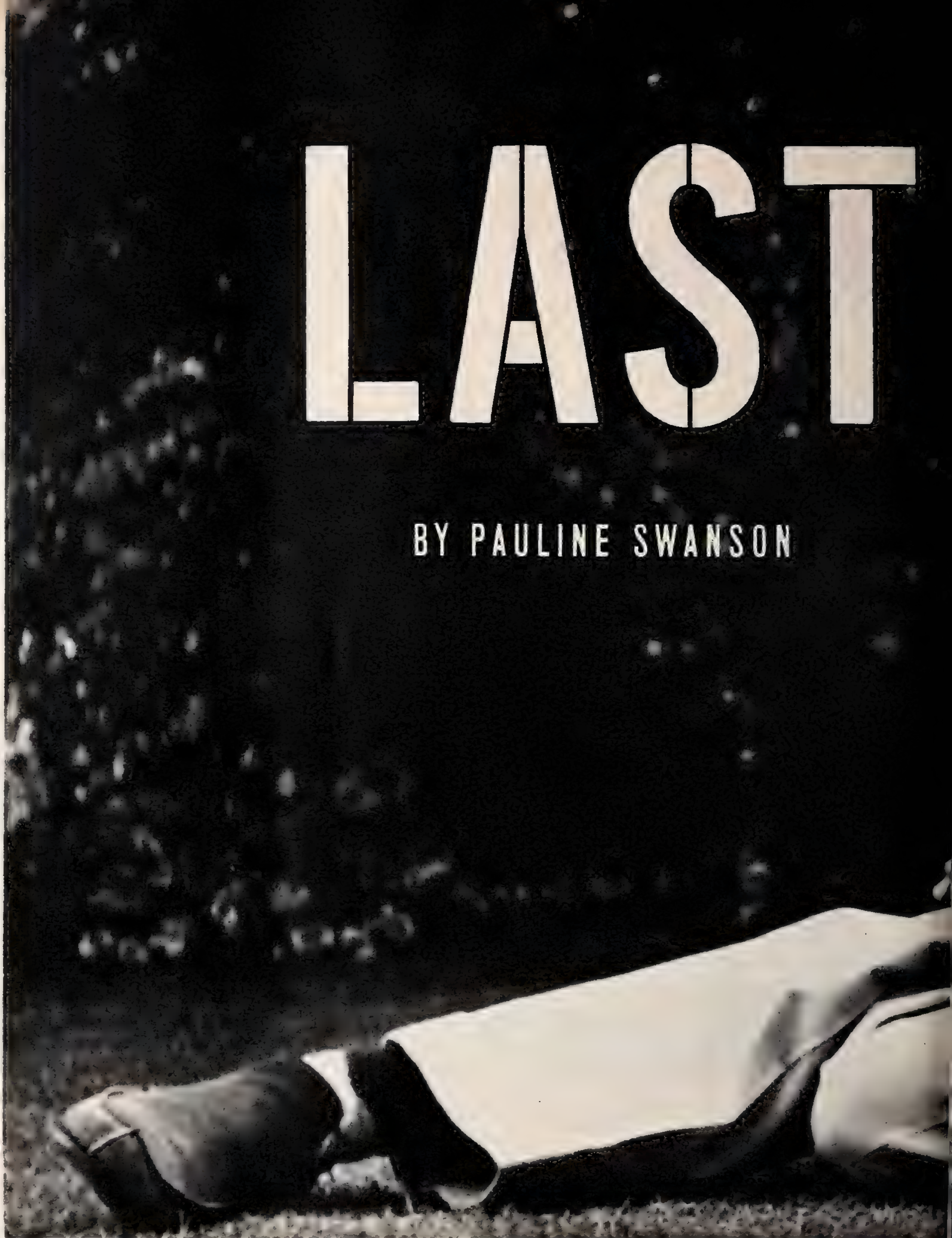
He was always a
model husband . . .
a devoted father
. . . a man who never
left home without
Sue and the
children. But now
it's a different story—
and a changed Alan Ladd



Cover Ladd

LAST

BY PAULINE SWANSON



"I'm lucky," Sue says, "if he calls up to say he'll be home late for dinner." Below, with Lloyd Nolan



Their caddy, an old hand at the game, decided Lloyd and Alan "had set golf back a hundred years." Alan's latest is "United States Mail".



LAUGH



Valeska

"IT WILL be different when we're in our new home," Sue Ladd used to tell herself. "We're so crowded here, it's no wonder Alan packs us out to the ranch all the time."

And Sue would picture, as women will, the leisurely Sundays ahead, when she and Alan, their kids and their friends would enjoy the new place. She could just see Alan and herself settling down to the Sunday papers and a second cup of coffee after the children had left for Sunday School. She dreamed of the lazy hours when they all would stretch out in the sun or swim in the pool.

The day they moved to Holmby Hills it became evident Alan had been thinking in the same terms. "It's going to be pretty swell, having all this room," he told Sue. "I have a feeling we won't be going to the ranch so often, that we'll just stay home and relax."

But it isn't like that!

Last November, after a strenuous tour of northern California veterans' hospitals, Alan visited friends on the Monterey Peninsula. When his host suggested a golf match at the famous Pebble Beach links, Alan—yearning for exercise and fresh air—compromised. "No golf," he said, "but I'll go along for the walk."

The Pebble Beach course is one of the most beautiful in the world, sprawled along a breath-taking stretch of the Pacific Coast. But Alan—about halfway around—found himself interested more in his friend's game than in the view.

"Give me one of those things," he said at last, and his host loaned him a driver.

"Unfortunately," Alan recalls, "I hit a good ball. I was done for."

Back home again, he began (Continued on page 80)



Benson Fong, who plays *Charlie Chan's* son in the movies, taught Barbara how to make the Chinese dishes she served. Left to right, Nancy Davis, Richard Long, Jane Powell, Marshall Thompson, Geary Steffen and Barbara Thompson



Jane and Geary laughed over Marshall's sign—but two passing pedestrians took it seriously!

Light Up The Lanterns

BY KAY MULVEY

Take one budget, two lively imaginations, some congenial friends and you have the Marshall Thompson party plan

Recipes tested by the Macfadden Kitchen



Marshall couldn't wait for party to begin, sampled radish roses Barbara was making



After dinner, Nancy Davis read everyone's fortune in tea leaves. Jane couldn't see how anyone could make a fortune out of hers!

DINNER parties that are different—yet simple and fun: That's the Marshall Thompsons' plan for entertaining at home. They have guests for dinner about once a week—usually one couple, sometimes two. Their apartment, like the apartments of most young married couples these days, is very small. And they must watch their budget.

They're very serious about their budget—Barbara and Marshall. Twenty per cent of Marshall's salary pays the rent of their Westwood apartment. Fifteen per cent goes to food and household. Thirty-five per cent is saved. And the remaining thirty per cent is divided between their allowances, trips, clothes, furniture, entertainment and extra things like Christmas presents. They never charge anything. They save until they have enough to buy whatever they want.

On a recent Friday evening, the Thompsons invited Jane Powell and Geary Steffen, Nancy Davis and Barbara Thompson's brother, Dick Long, to a Chinese dinner. To make the party extra festive they carried out the Chinese theme all (Continued on page 77)



A game of Chinese checkers proved more fun than Canasta. Clockwise are Nancy, Richard, Jane, Geary, hosts Barbara and Marshall

Too good to miss: "Sneak" of June Allyson, kidding Dick Powell when he visited her set



Fair game: Gene Kelly was caught while practicing for baseball game between Comedians and Straight Men Turnabout is fair play! A slumbering George Sidney gave Lana Turner her chance—to win this prize



Ballet blues: Janet Leigh stopped to rub her feet on "Red Danube" set — when along came George



Caught—with their glamour down! It's pictures like these that keep stars on the alert for George Sidney's candid camera

SNAP

Too late, Spencer Tracy realizes he's caught — sticking his tongue out at Lana Turner, clowning on the set

Little boy blue: Clark Gable, all dressed up for scene in "Key to the City," didn't like what he saw in mirror—but George did



Burlesque on beauty: Lana Turner was so busy making faces at Spencer Tracy she forgot to keep her eyes on George



JUDGMENTS

WHEN someone cries, "Here's that man again," no one dares to relax. It means M-G-M director George Sidney ("Annie Get Your Gun," "Red Danube," "Cass Timberlane") is out hunting—with his camera. One day the stars rebelled and offered a prize of twenty-five dollars for the best candid of George. He was a hunted man—but getting him was tough. He knew all the tricks. Until Lana Turner captured him and won the prize. Not that this cured George. He's still keeping Hollywood on the alert!

Hollywood

VERA-ELLEN had a simply knockout traveling wardrobe when she took off for England to be in "Happy Go Lovely" with David Niven and Cesar Romero. It's the interchangeability of almost everything in her trunk that makes it so smart and money-saving. For instance: she considered the most important item in the wardrobe a brown and white checked suit, very simple—and with matching vest. With this she took a plain brown flannel skirt, slightly flared. Also with this particular set of "combinations" (Continued on page 73)



the
hollywood
clothes line

Phyllis Kirk of "Tender Hours" in Georgia Kay's two-piece burnt orange corduroy with green jersey blouse



Jane Greer of "The Wall Outside" in one of the new fall sheath dresses—a sleeveless black jersey by Trigere, ending in fringes over a pencil-slim beige wool skirt. Cap hat is black braid with the beige repeated in front

Vanities

BY EDITH GWYNN

With the summer show almost over, Hollywood prepares, with exciting new styles, for the season ahead



For evening, Gloria Swanson's daughter, Michele Farmer, wears white chiffon over taffeta with green sash, matching roses



Arlene Dahl of "Three Little Words" in Irene's polonaise-styled dress. Tunic top of deep rose is trimmed with swags of Irish lace. Very full skirt is pale flesh pink starched marquisette over taffeta



Building a room at a time keeps
the Nerney budget balanced and
gives Mona Freeman a chance to
plan for the full house she wants

BY LYLE WHEELER

Art Director
Twentieth Century-Fox Studios

COMES September Mona Freeman and her husband, Pat Nerney, will celebrate their first year in their first home. Pat will surprise Mona with a check for a dining room. She hopes. For a year now they have been giving each other very practical presents like Venetian blinds, a dishwasher, a garage, and a landscape job on the front lawn. The landscape job, an expensive gift in California, was Pat's present to Mona on Mother's Day. Though she could easily pass for a teen-ager, Mona is twenty-four, has been married four years, and is the mother of a beautiful two-and-a-half-year-old daughter named Mona, and called Little Mona, or Monie.

Mona and Pat are typical of young Hollywood couples—and there are quite a few of them—who want a home of their own, but who do not want to go up to their eyebrows in debt to get it. "All young married couples," says Mona, (*Continued on page 72*)



An old meat block serves as a handy table, blends with natural wood in kitchen. Mona's next is "Branded"



Two generations of Nerney children slept in Mona Jr's spool bed. Grandfather Freeman made doll's bed, right

HALFWAY HOUSE



Ornitz and Smith

Milking stools surround Lazy Susan in center of Nerney living room. Mona used apartment furniture in new home —doesn't mind rag rug being too small—it shows her pegged hardwood floor. Lamp, right, is old French phone



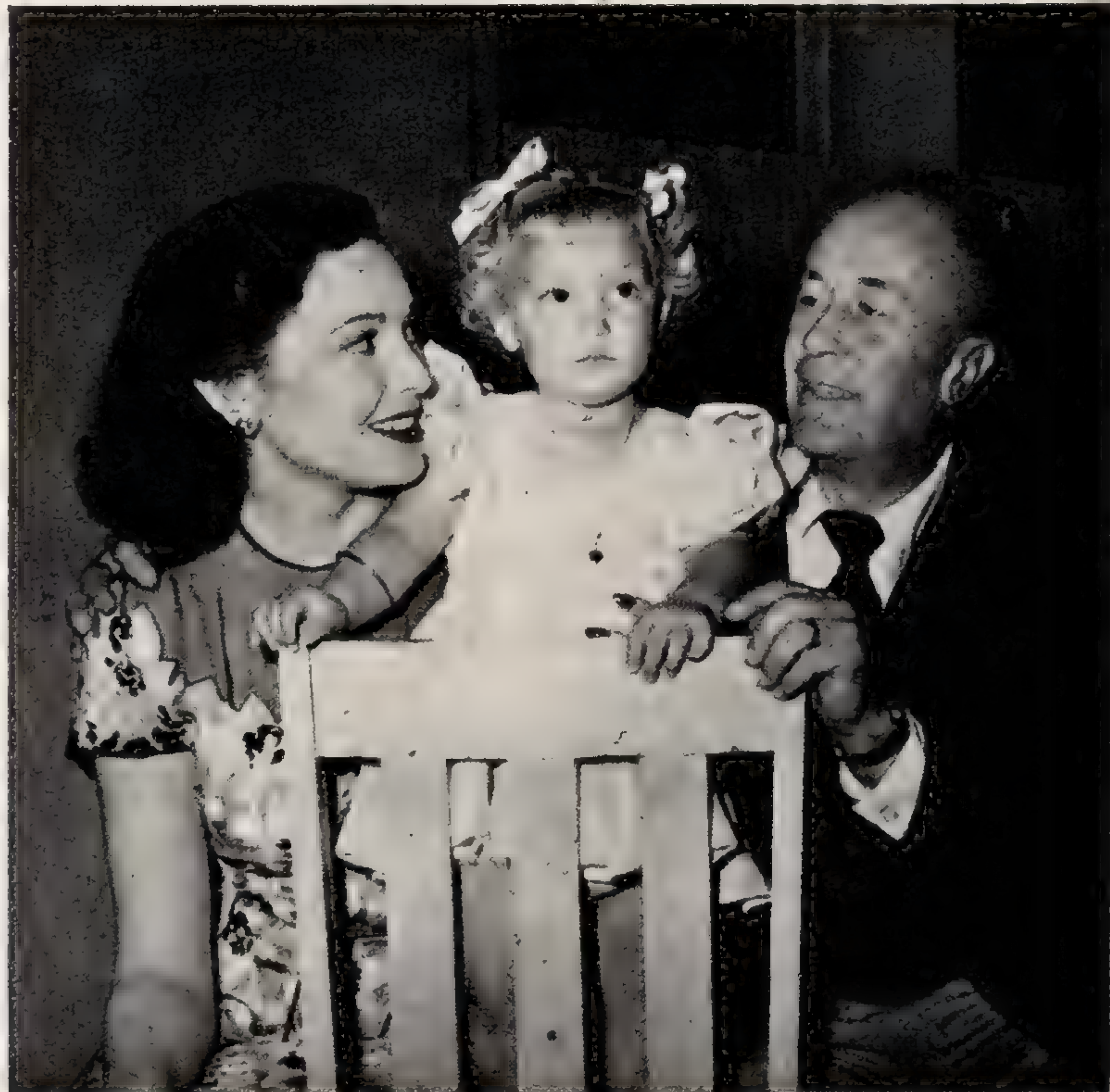
For years, whenever she saw Lucille and Desi, Sheilah was grateful for her kids

If you're one of the lucky ones who enjoy good health, you won't be envious of Bob Hope, says Sheilah

Roz Russell, shown with husband Fred Brisson



Bill Holden wasn't joking when he said he was afraid to go home to his wife Brenda Marshall and children Scott, Virginia and West



Linda Darnell, here with husband and daughter, is still burning over the way her money disappeared



uld find the going easier
you'd tell her what to do

I'LL confess it now. When I first came to Hollywood I was quite envious of the movie stars. They had everything, I thought, to make them happy—money, fame, fancy houses, fancy figgers, fabulous furs, jewels, tennis courts and swimming pools which, if they were not exactly ermine-lined, were star-lined, which was better. But, after years of typewriter-scratching beneath the translucent surface, I've decided they can have it. There's nary a one of them whose problems I'd rather have than my own!

Even Elizabeth Taylor. She really *does* have everything. "Except," said Lizzie wistfully on her honeymoon in Europe, "a little privacy." Of course, that's to be expected. The great pleasure of personal privacy is denied to all movie stars. So be very grateful for your own anonymity—especially when you're off somewhere with the man you love. You can register as Mr. and Mrs. Smith. But let Clark Gable try it—or Montgomery Clift!

Bing Crosby. Wouldn't you love to be in his casual, carefree, easy-going shoes? I always thought I would, until I had a heart-to-heart (*Continued on page 89*)

Don't get Sheilah wrong,

she has troubles, too. But

after looking at these star

problems, she began count-

ing her blessings

they have

TROUBLES

BY SHEILAH GRAHAM

If you feel like a million,
you won't want to change
places with June Haver





For the girl who wants the casual look: Careful shaping gives June Allyson's hair its un-studied appearance. She's in "Right Cross"
Apger



If, like Jane Powell, star of "The Tender Hours," you're a hold-out for long hair, you'll appreciate her grooming tricks
Blackwell Jr.



For the lucky girl with curls, a short wind-blown bob like Elizabeth Taylor's, of "A Place in the Sun"
Engstead

Photoplay Feature Attraction

Style your

BY VICKY RILEY

Tired of your old hair-do? Afraid to take a chance? You won't be when you read these easy directions for shaping your hair like a star's



Cropped to sleek and shining beauty, Jane Wyman's cap hair-do is perfect for tailored type. Jane's in "The Glass Menagerie"

Six

hair like a star

ALL of a sudden, out here in Hollywood, there is a completely new face on beauty. And when this happens in Hollywood, suddenly or otherwise, it goes round the world faster than a speeding bullet.

For the glamour that has been created for a doll like Elizabeth Taylor is so clearly outlined that it immediately is in reach of every girl. We can't all have Elizabeth's exquisite nose or lovely eyes or piquant mouth. Or that figure either. But the glamour mood of Elizabeth, or of Janie Wyman, or of saucy June Allyson, that can be had.

With the start of this autumn of 1950 there is not only a complete change of hair styling, but of make-up and figure-styling too. Hairlines are completely unlike those of last fall. Mouthlines are very (Continued on page 110)

Turn page for sketches and directions



Just right for modern young matrons is short hair-do worn by Barbara Stanwyck of "To Please a Lady," with its soft, wide waves

Carpenter



Pat Neal of "Three Secrets" gives her fine hair body with "blunt" cut, softens it with a forward curl

Fink and Smith

Style your



Elizabeth Taylor



Cut hair in short, wind-blown curls. Liz Taylor cuts her own natural curls, but straight hair would need professional trimming.



For windblown effect, hair should be cut high around the neckline.



Cut front hair in bangs which can be combed over forehead or to one side in deep, loose curl, depending on way hair is parted.



If hair is straight or natural curl is too loose, set entire hair in small pin curls.



For formal appearances, hair can be parted in center or at side and bangs brushed back into rest of hair.



June Allyson



Part hair in center. Comb down in front, over face and cut bangs to half-forehead length.



Rest of hair should be cut "bluntly," not "feathered," to give cap effect. Set bangs in two large pin curls.



Set rest of hair in large, loose pin curls. June never uses more than six curlers on her hair.



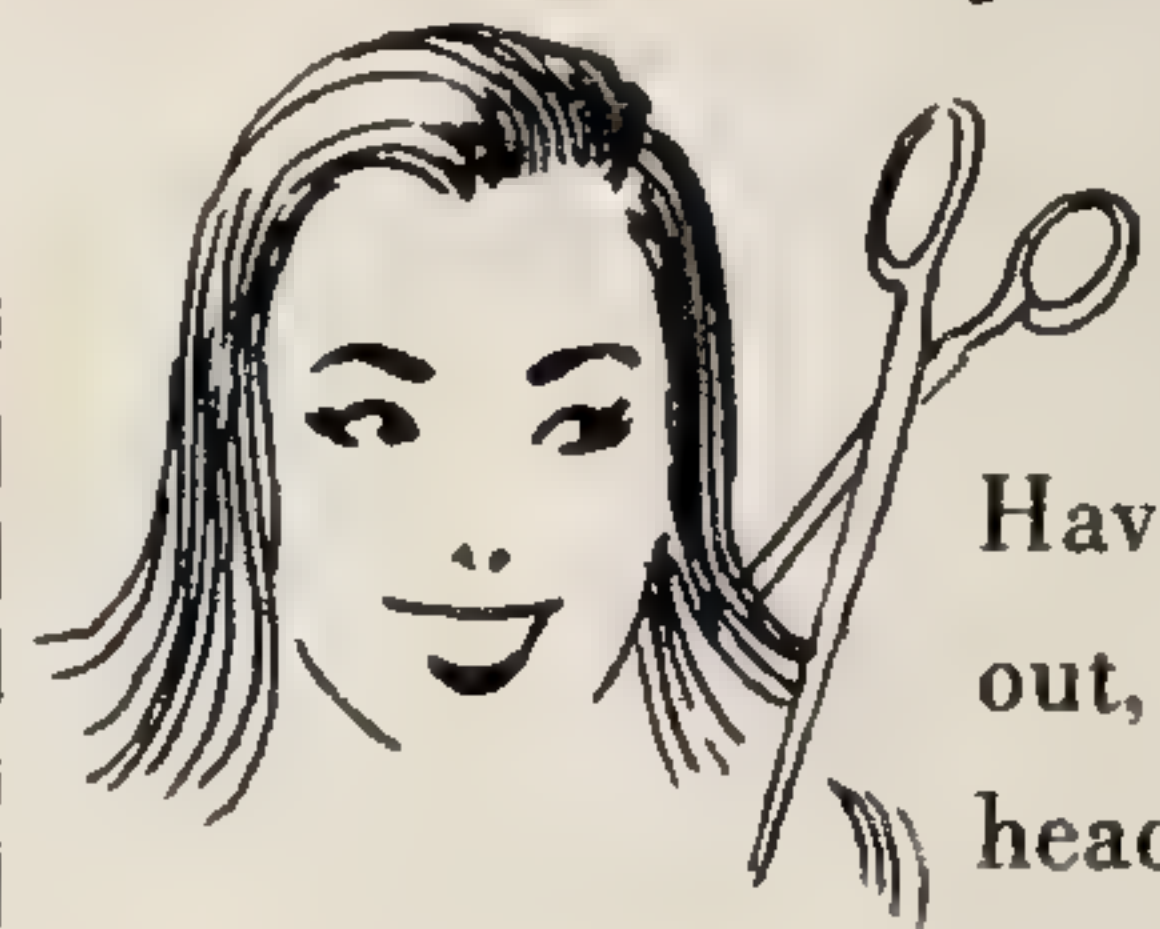
Allow to dry naturally. Then brush (do not comb) hair out and up to give ends a soft, upward curl.



Cup hair softly over ears. Brush bangs to right and left for casual, fluffy effect.



Jane Powell



Have long hair thinned out, contoured to the head and cut to about three inches below ears. Part hair at the left.



Set hair on top of head in a loose, deep finger wave. If hair is not curly, use a wave lotion to set it and hold down with bobby pins.



Set rest of hair in medium pin curls. When dry, brush into soft, full curls.



Comb forehead wave backwards. Brush hair upwards at temples and pin up for straight, clean line.



Brush hair at the sides into a long, full curl—turning under, against the face.

hair like a star



Jane Wyman



Make a one-inch center part at top of head. Cut hair to short, straight bangs in front, about four inches from beginning of center part.



Hair over ears should be only two inches long, shaping to four inches in back. Do not curl.



Comb bangs straight down, merging into hair at both sides of the head.



Comb back hair to a V at base of the skull. For sleek effect, trim any stray hairs.



Brush hair around ears up and forward, keeping it to cap-like contour.



Barbara Stanwyck



Part hair at the side. Cut to contour of head, just below the ears.



Set front hair in large pin curls, with medium size pin curls at the sides.



Set back hair in large flat curls, not too tight, for full, wide waves.



Brush out vigorously so that hair falls naturally. Brush hair up and over on either side of forehead, cupping slightly forward on the cheeks.



For loose bang effect, part front hair in three sections, combing each section down and around toward part.



Pat Neal



Part hair at left. Cut "bluntly," do not "feather." This gives fine hair body.



Cut hair eight inches from the crown to end of "bob" in back, straight at the neckline but tapering to one-and-a-half inches in front.



Comb lock of hair over forehead and set in large pin curl. Set hair over ears in one loose pin curl at each side, leaving back of hair straight.



Comb hair straight in back, bringing to slight curl at the sides.



Comb forehead hair into soft, deep curl, turned under, for bang effect. Best way is to comb hair over whole hand and hold down against forehead.

photoplay

FASHIONS



...TO WEAR IN TOWN OR COUNTRY

ce your public this fall in
otch plaid. Nancy Olson wears
unlined wool suit with detach-
le white pique collar and cuffs.
xy jacket can be worn belted
loose. Three-quarter sleeves
ve new wide armhole. In red,
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store nearest you write direct to
manufacturer listed on page 71.



Naturally lovely, Nancy Olson is in Paramount's "Sunset Boulevard" Dirone



Liz Scott in the original suit designed by Michael Woulfe
for RKO's "The Wall Outside"

Opposite page: The Handmacher adaptation of the original Liz Scott-Michael Woulfe suit. A fashion first in gray flannel, its tailored trimness is accented by high, tiny collar, interesting side pockets and slim skirt. Also in brown and blue, sizes 10-20. \$55.00 at Lord & Taylor, New York, N. Y., Kresge Newark, Newark, N. J., and Jordan, Marsh Co., Boston, Mass. Oversized plaid bag by Town and Country. \$7.95 plus tax.



Dirone

... TO WEAR IN TOWN OR COUNTRY

Ready to go—anywhere. A wool jersey with simple lines that can be accessorized to meet any occasion. Here it stresses the casual look in two-tone wool with round neck, zipper back, three-quarter sleeves, and deep pockets at the sides of the full skirt. Belt is in contrasting suede. In green and darker green, beige and brown, gray and darker gray. Sizes 9-15. \$14.95 by Betty Barclay at Franklin Simon, New York, N. Y., Bullock's, Los Angeles, Cal., and Kresge Newark, Newark, N. J. Glentex tie. Cloche by Madcap.

*For store nearest you write
direct to manufacturer listed on page 7*

Clothes modeled by Nancy Olson were photographed
at her country farm in Suffern, N. Y.

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and light and free as the air...little
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photoplay's

PATTERN OF THE MONTH

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Plaid suit
McArthur
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New York, N. Y.

Jersey dress
Betty Barclay
40 North Sixth Street
Philadelphia, Pa.

Velvet cloche
Madcaps
28 West 39th Street
New York, N. Y.

All jewelry
Agnew
5 East 47th Street
New York, N. Y.



PHOTOPLAY PATTERN OF THE MONTH

Detailed drawings, above, of the
Joan Caulfield ensemble on page 70

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for extra, brilliant whiteness
and clearer, brighter colors.



IMPROVED
Fels-Naptha Soap
BANISHES "TATTLE-TALE GRAY"

Halfway House

(Continued from page 58) "should have their own home. Pat and I couldn't get ours at first, not knowing what to use for money." Although Mona is one of the younger stars at Paramount, and Pat is a young salesman-executive in his father's Ford Agency in Hollywood, neither is pulling in heavy dough exactly. And with taxes—oh well, you know all about taxes.

But with a little careful plotting and planning on their part they solved the problem of how to have their cake and eat it too. They built a small house that they could afford, or almost could afford, and they built it so they could add to it later without spoiling the design. "Besides the dining room," says Mona, "there'll have to be extra bedrooms. We plan to have at least two more children. Next time we'll hope for a boy. Pat says there has to be another Ford dealer coming up soon."

THEIRS is the pay-as-you-go plan. The first practical step towards building a home, they decided after a year of marriage and apartment-living, was buying a lot. After much shopping around in Los Angeles suburbs they bought a lot in the Riviera section, formerly a big lemon grove, near Pacific Palisades. They kissed \$7,500 goodbye sadly, but assured each other they had done the right thing. Now, they said, we'll just dream about the house for the next five years.

With the arrival of Little Mona and her nurse, the small apartment with the paper-thin walls became a problem. One day when Mona was in the dumps because the baby didn't have a back yard to play in like other babies, Pat said, "to heck with waiting." He grabbed the phone and called Paul Williams, famous architect. He had designed Pat's father's home in 1936. Mona and Pat explained their financial situation (not good) to him, and he drew them basic plans for a Connecticut farmhouse, with a fieldstone front and a shake roof, that could easily be added to later. Pat, a genial soul, insisted only that the bath leading off the master bedroom have two wash-basins. Mona was more piggish. She wanted a sunken living room with a pegged hardwood floor and a huge bay window. Huge bay windows, she discovered to her horror, cost like the dickens. So she settled for the sunken living room and the pegged hardwood floor. (In the early fall the big glass window on the patio side of the living room goes out, and the huge bay window comes in.)

During the nine months that Mona and Pat have lived in their new home they haven't spent a dime on furniture. Some of the furniture she brought from the apartment is very good, and some, she hastily adds, is very bad. Eventually she will weed out the bad stuff. Early American is her period.

A cherry-wood Lazy Susan, with several milking stools around it, takes center stage in the Nerney living room. On it Mona keeps flowers, blue candles in silver candlesticks, ashtrays and cigarette boxes. The rag rug of pastel colors, bought for the apartment, is much too small for the living room. But Mona doesn't worry about it. The less you see of the rug the more you see of her precious pegged hardwood floors.

The *pièce de résistance* in furniture in this room is a Windsor comb-back chair. A real antique, not a reproduction. It stands next to the drop-leaf table that Grandfather Nerney gave them, and an old kerosene lamp which Mona painted in shades of blue. When Mona was pregnant she went slightly nuts over, no, not food, but furniture. At one antique shop she

discovered this beautiful old chair and fell in love with it. "The price was awful," says Mona. "I knew I couldn't have the chair and a baby too. But I'd drive over every few days and just sit in that chair."

Well, of course, Pat got wind of all this. And when Mona came home from the hospital after the baby was born there was the chair with a pink bow around it. Pat told Mona he got a bargain in the chair. Mona's not too sure about that. But he did get an old French telephone for free. Though not as avid about antiques as his bride, Pat did sort of take up with a very old French phone when he bought the chair. The shopkeeper gave it to him as a present. Later they had it made into a lamp with a shade of white cotton eyelet embroidery. Corresponding to this lamp is another lamp on the other side of the couch. It's made of a brass vase filled with philodendron.

The fourth lamp in the room, on a table between two overstuffed chairs, is made of a champagne bottle, with a bright red pleated cover. The night Mona and Pat decided to get married they drove out to the Nerney Srs. to tell them the big news (Mona's parents live in the East). Pat's father said, "This calls for a special celebration," and he dragged out a fine old bottle of wine he had been saving for an Occasion. The young Nerneys had the bottle made into a lamp.

Back of the couch, which is upholstered in a floral print, roses on a cream background, is the built-in bar. Except when the Nerneys are entertaining this is closed off by pine panelled doors. Next to it are spots reserved for a projection machine, and television. The couch has a broken spring, which is the thorn in the flesh, literally, of the Nerneys' guests. But Mona sees no point in having the couch repaired when eventually she will be buying a new one. One overstuffed chair matches the couch, the other is covered in blue cotton. There are no drapes in the room. She is waiting for that "huge bay window" which will give the room "warmth."

The large fireplace, made of fieldstone, takes up the greater part of one side of the room. The wall around it is panelled in pine. On one side of the fireplace is a window with shutters. On the other, a large bookcase. On the high mantel are two wrought iron candlesticks with blue candles, two brandy glasses, and a blue plate.

THE handsome brass andirons were a housewarming present from Pat's mother and father. Near the hearth is Mona's baby chair. Mona's mother brought it out on the train with her when she came out to meet her granddaughter.

There are four other interesting pieces in the Nerney living room from the antique and secondhand shops. An old cranberry picker which Mona uses as a magazine rack. A dry sink which was once lined with lead and used to hold buckets of water. Mona keeps some of her blue china on it, and a picture in a silver frame of herself and Pat taken the day they were married. A ladder-back Windsor chair "not very good," and a desk which she picked up in a secondhand shop. She paid \$65 for the latter. Her father, visiting Los Angeles at the time, scraped off the layers of paint on it, and found it to be beautiful mahogany. It took him about three months to refinish it. He also did a scraping and refinishing job on the long Windsor carriage bench which Mona has in her front hall. Over the dry sink hangs an unusual painting—the outline for a piece of tapestry.

"It's a rather expensive antique," says Mona, "and the first thing Pat bought for the apartment after we were married. For a long time the only things we had in our apartment was that painting, a mattress and a box spring."

Glass doors open from the living room onto the patio. The patio furniture is covered in yellow and coral, and was a "coming-home" present to Mona when she returned from the "Branded" location. Pat doesn't mind any part about picture-making except locations. Mona has had to turn down several important picture parts because of long locations. "I can get another picture, but I can't get another husband," she says.

As the Nerneys have no dining room as yet they eat dinner at night on trays in the living room—or else in the breakfast room. The dining room will be built off the breakfast room, which will then become a pantry. Mona has definite ideas about the dining room. It will be a combination dining room, den and playroom. And it undoubtedly will have huge bay windows.

EXCEPT for the gray carpeting, Mona has done nothing so far with the master bedroom and her dressing room. She has two Victorian chairs, covered in American Beauty red velvet. And a temporary bed.

The baby's room, however, is complete. And a joy to behold. All the Nerney children and grandchildren have slept in the same youth spool bed. Monie is the present occupant. Although she has been trained to keep her toys in an antique trunk, she manages to scatter her dolls, of which she has a goodly number, all over the room. She has a large dollhouse on a table near the bed, and in the corner a four-poster-canopy doll bed which Mona's father made. There's a slipper chair covered in plaid gingham, and an old pine commode for her clothes. The walls are papered in pink-and-white striped wallpaper. The curtains are dotted Swiss trimmed in eyelet ruffles. The floor is covered with blue linoleum, and over it is a rag rug in soft pastel shades. In one corner are two little wooden chairs and a low table. Over Monie's bed is a painting of a duck. It's an original Pat Nerney, the beginning of his artistic efforts. Before she goes to bed Monie always has to kiss the duck goodnight.

Instead of the conventional white cabinets in the kitchen Mona preferred natural wood with old-fashioned white glass knobs. The dish-washer, stove and refrigerator are the only white enameled pieces in the kitchen. The walls are covered with an attractive wallpaper having an old rose background with tiny blue flowers. There is a copper hood over the stove to give it the Early American flavor. The floor is covered in natural blocked linoleum outlined in rose. Mona's chief delight in the kitchen is a meat block which she found in a secondhand store, and which makes a most unusual kitchen table.

In my peregrinations around Hollywood I have found some awfully sloppy garages. They seem to be catch-alls for just about any old thing from empty beer bottles to blue jeans and cast-off mattresses. Mona's garage opens on the court in front of the house. It's spick-and-span. It is papered in yellow wallpaper featuring old-time trains and steamboats. The back of the garage is lined with cabinets instead of open shelves. Here she can store the usual eyesores.

What kind of a car is in the garage? Why a Ford, but, of course.

THE END

Hollywood Vanities

(Continued from page 56) went a brown-and-white checked cloth top-coat that could be worn not only over the suit-changes, but over solid color wool dresses. One little close-fitting back-on-the-head hat of brown felt went along for all the suit and dress-with-coat ensembles—plus brown accessories. Of course there were a few blouses to interchange with the vest.

Then there was a lovely gray taffeta lunch-through-cocktail-time dress and a dark red, flaring silk coat to go with it. Same coat would naturally be a perfect evening wrap for almost any shade of gown. A simple black silk faille suit, the dress of which can be worn without the coat, two "fancy" hats and a few more accessories were everything Vera toted along, besides her undies and lounging robes.

She expected to blow herself to at least a couple of new evening gowns "over there"—as who wouldn't?

WE just simply gotta talk about lace. And we don't mean lace ball gowns—far from it! We mean the untraditional use of lace that makes news this summer—and with so many practical variations that the current craze for it may well carry on through fall and winter. And why not? What's more adaptable, more flattering, whether soft and flowy—or starched into tailored or free-swinging daytime skirts?

Adele Jergens has a scrumptious starched cotton lace afternoon dress—the kind you'd wear to a "heavy date" for lunch on a warm summer day, or to a club social. It's a luscious shade of aquamarine that is just heavenly on blondes or brunettes. (And Adele is a gal who can be both several times a year—and usually is!) Anyway, its snug, rather long-waisted bodice has short, tight sleeves, a straight-across-the-collarbone neckline. The full, calf-length skirt flares 'way out, with a heavy matching taffeta slip beneath.

Patricia Neal, lunching at Romanoff's, was wearing a street dress of oyster-white linen lace, over a strapless linen slip. She says that without the dress over the slip, the slip becomes a sun-back dress all by itself! Now there's an idea for you! Because whether oyster white, beige, or gray, such a slip covered with almost any shade of linen lace dress (the skirt of which could be slit from hem to waistline for peeping contrast) would furnish the basis for at least three distinct costumes. All alone it's a dilly of a hot daytime dress. With a matching linen lace dress over it, it becomes a lovely redingote type of costume. With perhaps another brightly colored lace over-dress, a third smart outfit. Then, too, if the linen over-dress and slip were of matching gray or beige or oyster white, the crushed girdle with bag to match (as in Pat's case) could be of bright cerise velvet. Or there could be any number of matching girdle and accessory combinations to make this basic idea give you at least the above-mentioned three outfits for the price of one!

Ricardo Montalban's "bride" (she's Loretta Young's sister, y'know) looked so smart in a taupe-gray chiffon dress, the skirt of which had shirred ruffles. The ruffles were very narrow up toward the waistline, but graduated in width as they

reached the hemline, until they were at least five inches wide. Over this, Mrs. M. tossed a silver-blue mink stole.

Yvonne De Carlo has an exact replica, in beige satin, of the pale blue crepe dress that Rita Hayworth was wed in. Yeah—and both, of course, made by Jacques Fath. Now, we ask you! Yvonne says she bought it in Paris and didn't know at the time she was buying practically the Hayworth bridal outfit. Her small, close-fitting hat of matching color, though, is nothing like the large lid on Rita when she said "I do."

Joan Caulfield has really slimmed down to actual "Petty Girl" proportions. Saw her at a cocktail party the Henry Rogerses gave and she looked like a doll in a pale yellow afternoon dress of voile (that virtually matched her hair), topped by a huge, flopping hat of yellow straw, trimmed with small old-fashioned flowers.

Claire Trevor was at this soiree which lasted through a veritable dinner feast served buffet style. Claire wore a smart street-length dress of gray silk dotted with white; Evelyn Keyes was there with Bob Stack; Marie Wilson with her Alan Nixon who is showing off all his old football muscles in the new picture "Prehistoric Woman." The Lloyd Nolans, Ginger Rogers and Greg Bautzer, Jane Wyman, by herself (she's been dating Ronnie Reagan again—but it don't mean nuttin'), the Bill Lundigans, Mercedes McCambridge—just a few others on hand.

We went to the Charlie Morrisons' party for Mack Sennett's birthday and the evening really wound up in the nostalgic manner with Mae Murray's opening with her dance-act at Mocambo. What a reception the one-time star of "The Merry Widow" (the new version of which will star Lana Turner) got from the crowd.

Two gals who looked like a breeze while the temperature soared, were Ruth Roman and Arlene Dahl—but in different places.

Arlene was dining at La Rue with Mexican Consulate General Salvadore Duhart and her blonde beauty was framed in a severely simple short-sleeved black dress that had a very low, square neckline. The full skirt managed nevertheless to end in a long side drape. And Arlene had a huge bunch of big red carnations tucked into the red patent leather belt. A big flat-brimmed black hat, black patent pumps and bag completed this stunning outfit.

Ruth Roman was caught sipping a soda at Wil Wright's in a sheer imported white dotted Swiss dress that gave her plenty of "air." Of street length, it was full-skirted, had an off-the-shoulder neckline. The big hip-pockets of the skirt were embroidered with big splashes of garden strawberries, outlined with red and green bugle beads. A similar border of the berries formed a wide border on the hemline of the matching white underskirt! Ruth carried a big white linen bag, wore matching white linen pumps, and white shortie gloves. No hat. And no jewelry—but gee—it was hot!

Instead of cooling on those hectic Monday night Charleston contests at Mocambo, the Hollywood glamourpusses seem to be turning out in even greater crowds for them! Pretty soon, you'll have to be a sardine, not a movie star, to squeeze into the place.

THE END

honeymoon special! Elsa Maxwell entertained them—Europe welcomed them. Read Elsa's exciting story, with snaps taken by

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YOUR PHOTOPLAY

Photo-Plays



Howard Duff of "Spy Hunt," out on a personal appearance tour, had been told that a welcoming committee would greet him



The reception he got exceeded his fondest expectations. As he left the plane, a blonde rushed up, said "Welcome"—and kissed him



Nice, he thought. Very nice. Up dashed another blonde, said "Welcome"—and kissed him. Howard was ready for the third. He embraced and kissed her . . .



. . . first! "What do you think you're doing," blared a voice. Howard grinned at the irate elderly gentleman who had spoken. "Welcoming my welcoming committee!"



"That young lady is my secretary," the man replied icily. He introduced himself. He was the Chamber of Commerce president. *He* was the welcoming committee



Later, at home, Howard felt pretty good, telling his pals about the first two blondes. Until he learned those gals had been *paid* to kiss him—for a gag!

The Only Hope

(Continued from page 33) Frances Gumm of a sister act, she first attracted the attention of Louis B. Mayer and was brought to M-G-M as a child star. These friends argue that she never had the proper rest or diet in her formative years, and that she is the victim of her sensationally successful career.

Judy, herself, likes to believe it is this early childhood effort and strain that has caused her complete breakdown.

But many disagree. Child actresses on the motion picture lots are sent to school and permitted by the courts to work only a certain number of hours.

At the time Judy was taken out of "Barclays of Broadway" because of "temperament," she told me she had worked since she was a little child, that she was worn out, and needed a rest which had been denied her.

Judy's mother, at that time, was vastly annoyed. Judy had led a normal, care-free, happy childhood, her mother insisted. Her father had been a well-to-do theater owner and Judy had begun her career of singing and dancing because she loved it—and not because she had to support her parents.

Another theory is that Judy has been physically ill for almost ten years, ever since she reached maturity, and began taking sedatives to relieve physical pain.

But one thing I shall never in the world believe is that Judy was driven into her condition by a hard-hearted studio forcing her to work beyond her endurance!

Next to Vincente Minnelli, if Judy has one true friend in the world, it is Louis B. Mayer. It was "L. B." who comforted her when it was necessary to take her out of "Annie Get Your Gun." It was "L. B." who financed her trip to a Boston sanitarium. He not only paid the complete expenses for what he was sure would be "cure" for her—he also paid those of her agent and friend, Carlton Alsop.

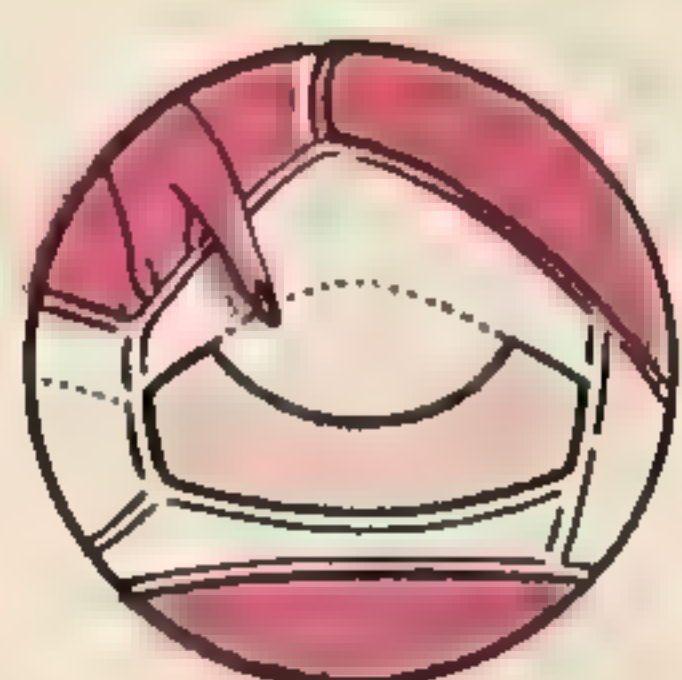
Always Mr. Mayer has loved Judy and advised her like a father.

I was at his home one night at dinner when he was called away by a sudden telephone call. It was not until weeks later that I learned (and not from him) that he had been summoned to hysterical Judy's bedside. She would not be calmed until the man who made her a star came and sat with her and told her that she was not "through"—and that pictures

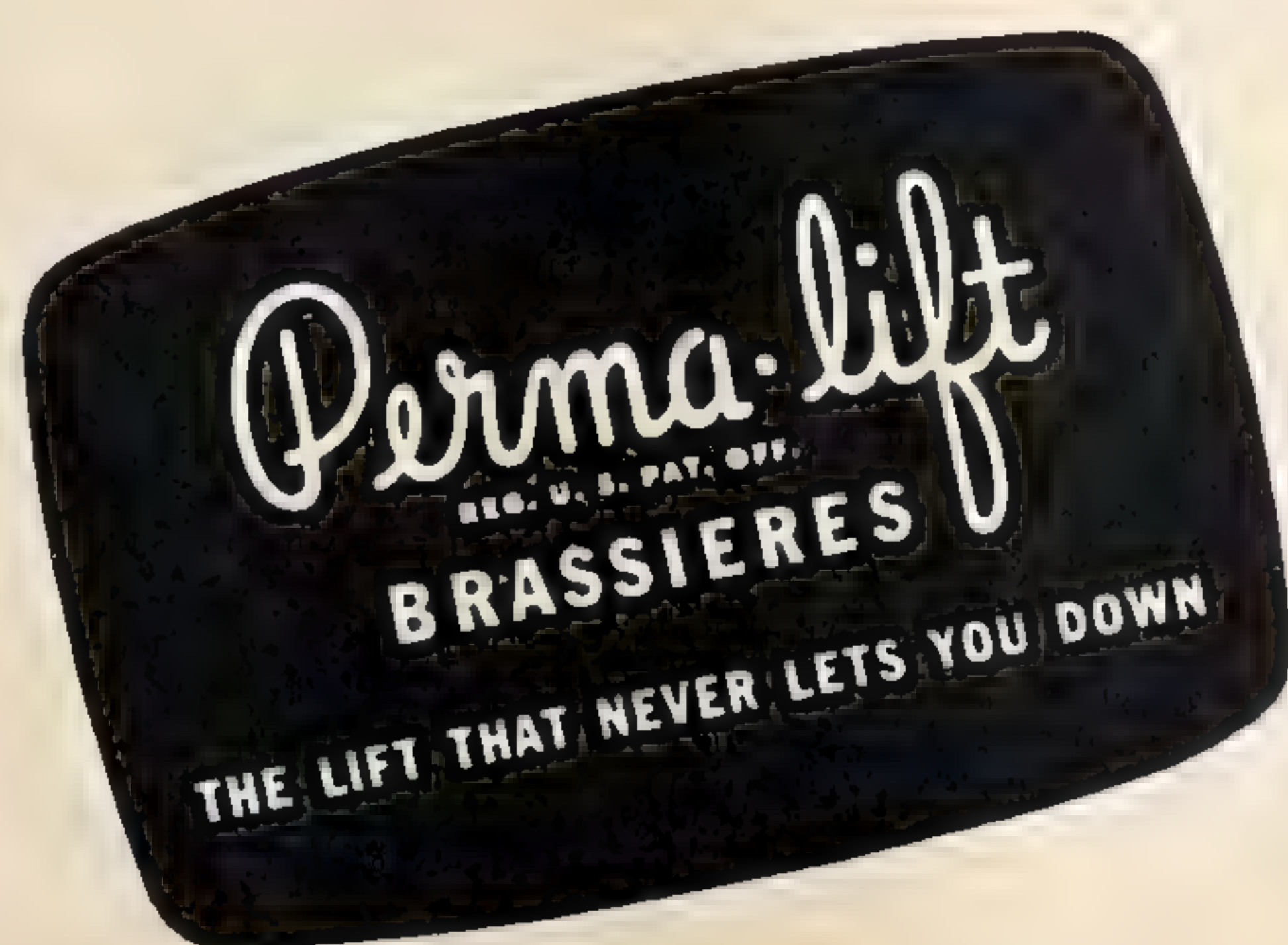


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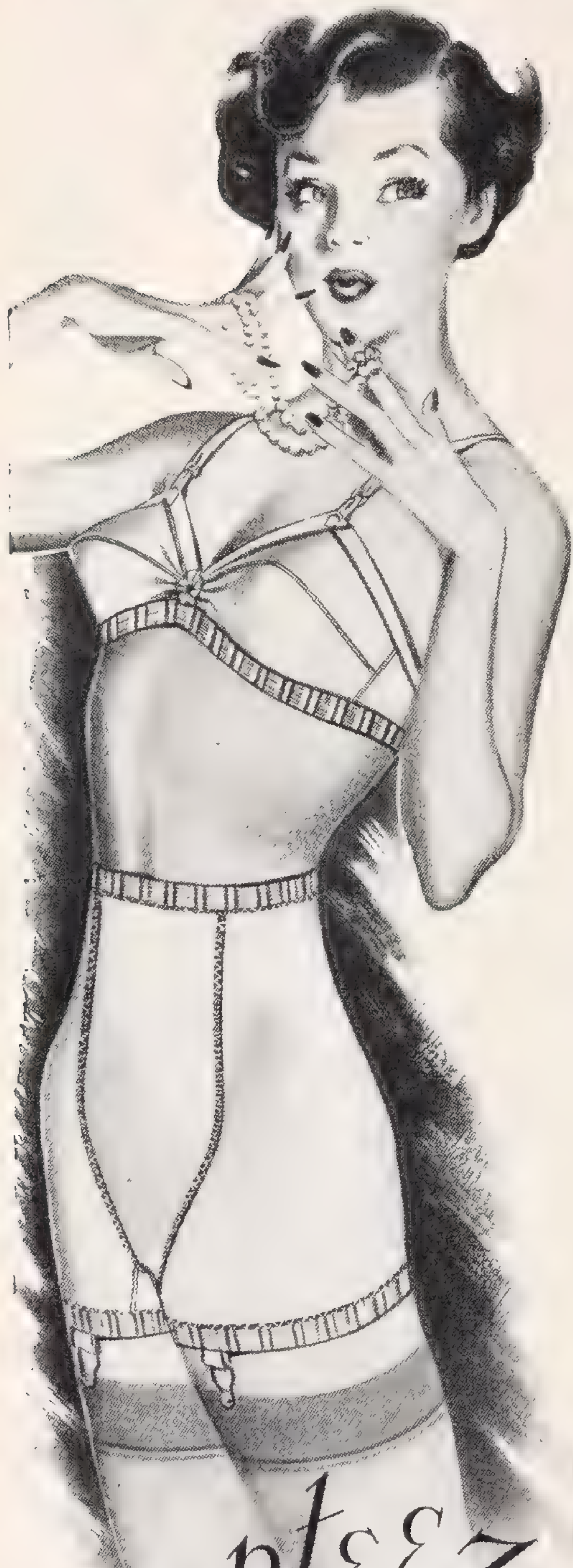
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were already in preparation for her when she recovered her health.

It was L. B. who soothed her to the point of her decision to go East for treatment under the care of fine doctors.

When she returned—after three months—everyone was so happy because she seemed to be herself, glowing with health and happiness and added weight.

Once again she went to parties and had fun. Almost every Sunday night I would see her at the popular La Rue cafe holding hands with Vince and looking for all the world as though she had not a care or a problem on her mind.

Far from being forced back to work against her will, she was actually begging M-G-M to put her to work. "I've worked all my life," she pleaded with them. "I'm restless being idle."

And, believing her, they put her to work in "Summer Stock."

ALMOST from the beginning, it was obvious that a mistake had been made. But everybody from the bosses down "covered" for her. Halfway through, everyone connected with the picture realized that the trip to Boston had not cured her.

As she grew more and more pitifully nervous, it was decided to send for Professor Rose, the man who had done so much for her in Boston. He stood by during the final weeks of the picture so she was able to finish it.

Judy had promised the psychiatrist that she would return with him to Boston. But at the end of the picture she begged Vince Minnelli not to send her.

Poor, loyal Vince. He may have known that Judy should go back to a hospital. But he loves her so much he cannot bring himself to do anything that makes her unhappy.

She coaxed him into going with her to Carmel where she promised to rest—and she did. In fact, she was coming along so well that when June Allyson had to be replaced in "Royal Wedding" because she was expecting a baby, Judy was suggested as a possibility.

"Do I want to do it?" she almost yelled over the telephone. "Oh, making another picture with Fred Astaire (their 'Easter Parade' had been sensational) is the best medicine I could have."

But everything still depended on the decision of the doctor. Impressed by Judy's happiness and the big improvement in her health, he gave his okay.

The picture was still in the rehearsal stage—had not even gone into produc-

tion—when the same old routine started all over again... Temperamental words with the producer... Being late to rehearse with Astaire... Finally, not showing up at all...

Those who knew anything about the situation were aware that Judy's not showing up for an hour's work was not the real reason for her third suspension, news of which I broke on my radio show.

Fred Astaire, the kindest man in the world, was a nervous wreck himself before Judy was removed from the picture. Her emotional outbursts and hysteria had caused Charles Walters, who had directed "Summer Stock," to ask for his release from "Royal Wedding."

But even those close to her did not know how deeply sick she was until that black Monday night when she rushed into the bathroom of her home during a business conference—and slashed at her throat.

Unfortunately the story got to the papers, when someone close to Judy talked at one of Hollywood's night spots.

Sorry for her impulsive act? Of course. She cried and cried in Vince's arms.

We all are sorry for her—to the point of heartbreak. But one thing is vitally clear—by this action she has proven that she can no longer control herself.

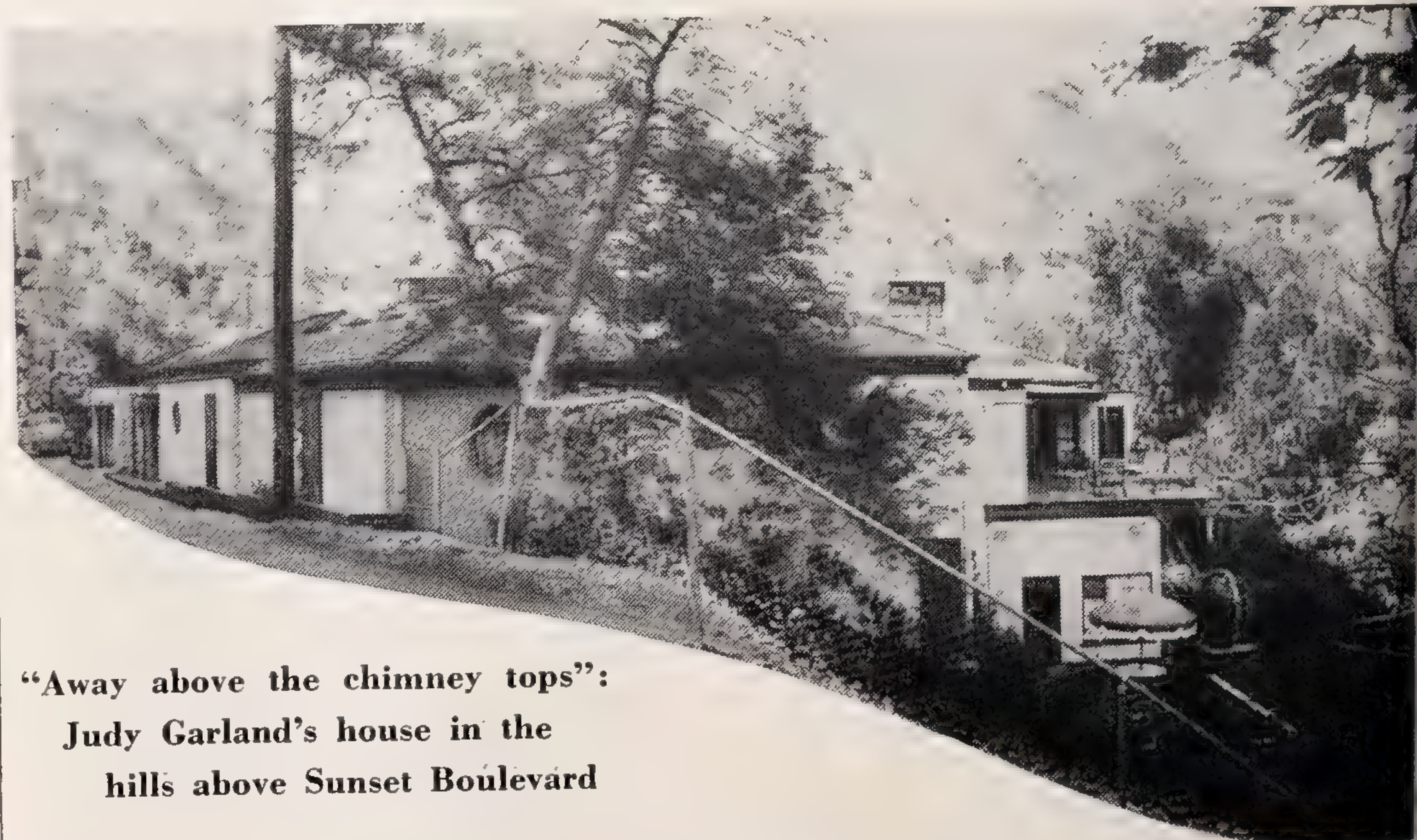
As heartaching as it may be to Vince he must let her go away for a long time forget Hollywood, forget career, forget him and the baby—until she can come back well and happy again.

As we go to press things seem brighter certainly. For again Judy called her friend, L. B. Mayer, and asked him to come and see her. He told me himself he was delighted with her condition. Her eyes were bright. She was alert. More than anything else in the world, she told him, she wanted to get well. Whereupon Mr. Mayer telephoned Nick Schenck, another M-G-M executive, and it was agreed Judy would be paid by the studio until she is well again. Also the possibility of her starring in "Show Boat" was discussed—if she is completely recovered when this picture starts in the fall.

Judy's ready to face facts, it seems. She's going to turn down the offer to go to London for an engagement at the Palladium. She's going to make the fight that she must make if she's to be wholly well again.

It could be, as Mr. Mayer says, that this recent tragedy was a blessing in disguise because now Judy knows what can happen if you let yourself go too far.

THE END



"Away above the chimney tops":

Judy Garland's house in the hills above Sunset Boulevard

Light up the Lanterns

(Continued from page 53) around—in decoration and games as well as food.

There were no cocktails. Barbara and Marshall agree that cocktails are a complete waste of time and money, except, of course, on special occasions.

When Barbara and Marshall were first married all the cooking she knew was how to make waffles and mashed potatoes. But since eating in restaurants just didn't go with their budget, she soon learned to cook. It was Benson Fong, who owns the Ah Fong Restaurant in Hollywood, who taught Barbara to make the delicious Chinese dishes she served at her party. Benson, who plays *Charlie Chan's* son in the movies, was in Marshall's first picture almost seven years ago.

AFTER the hors-d'oeuvres (barbecued spareribs, sliced pork and egg roll) the Thompsons brought out the lovely chafing dish in which they kept their Chow Mein Chop Suey, piping hot. This main course was served with crisp fried noodles, pork, fried rice, and tea. For dessert there were rice cookies, almond cake and litchi nuts.

After dinner came the games. Some of the predictions from the fortune sticks were a little amazing. Nancy Davis was told, "Don't waste your talents, they're ready to work for you." This you'll believe when you see Nancy in "The Next Voice You Hear."

When Geary Steffen read his fortune, "Curb your partner's tendency to extravagance or risky plans," Janie swore that she never shopped anywhere except Ohrbach's. Janie and Geary also live in a small apartment which they furnished without the aid of a decorator, so they are far from extravagant.

Chinese checkers was the next game, everybody agreeing that he or she was tired of Canasta. And as the *grande finale* for the evening, Nancy Davis read everyone's tea leaves. In Marshall's and Barbara's cups she saw as much happiness in the future as the two have had since they met a little over two years ago, when Marshall was playing in stock with Dick Long at Laguna. At that time Barbara Long was a combination stagehand and scenery painter. It was almost love at first sight. A few months later Marshall willingly pinned her with his *Phi Gamma Delta* pin and, after a six months' engagement, they were quietly married at the Westwood Community Church.

Now, through their gay and well-planned conservative way of living, Barbara and Marshall have saved enough to pay cash for a lovely hilltop lot in Brentwood where they hope to build in the very near future. Marshall has made many of their early



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Made of flexible, airy nylon, this is a girdle to control your pounds, extoll your curves. Giving you hips you'll hooray, a waist worth buying a belt for. All at a purse-easy price—with money over for the matching bra. ■ Style 5452—14" sizes 25 to 32. ■ Style 5652—16" sizes 26 to 36. White and pink. **\$5.00** ■ Matching nylon bra—style 6094. **\$1.50**

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Leopard or zebra fabric bootie. Cape sole, shearling collar. Sizes 4 to 9, medium width. Little Miss Honeybugs, sizes 8 to 3, medium width. **\$2.99**

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Stunker's delight: Barbecued spareribs served by the Marshall Thompsons are crushed with sauce served on the side

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2 WAYS



stops
perspiration odor

instantly, efficiently.
Does not merely mask it
with a fragrance of its
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and beautifies underarm skin

because of its *face cream* base.
Keeps underarm fresh and love-
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Tubes or jars, 10¢, 30¢, 60¢.



American tables and casual pieces himself, working in an obliging neighbor's workshop.

It was in this same workshop that Marshall made the sign that was to cause the biggest laugh of the evening. It read: "Ah Fong Thompson's Very Fine Chop Suey." How was he to know that two pedestrians passing the apartment would take the sign seriously and stop to inquire about the price of the dinner?

Here's the menu of the dinner the passers-by didn't get (all recipes serve 8):

EGG ROLL

Beat together until well-mixed but not frothy: 3 eggs

1/2 teaspoon salt

1/2 cup water

1/2 cup flour (optional). It will make egg roll much easier to fry. Lightly grease a 9" or 10" heavy iron skillet, and heat to moderate temperature. Add about 2 tablespoons egg mixture and tip skillet so mixture forms a 7" round, in a very thin sheet. Cook without stirring until browned. Remove with large spatula and set aside to cool while filling is made.

For filling, combine in skillet:

1/2 cup cooked bean sprouts

1 tablespoon finely chopped green onions

1/4 cup finely chopped water chestnuts

1 tablespoon soy sauce

1/4 teaspoon salt

2 tablespoons steamed rice

1/2 cup chopped cooked pork or chicken

1/4 cup chopped cooked shrimp

Mix gently and heat until warm. Heat cooking fat about 2 inches deep in pan to 360°F. Spread each egg "pancake" with the above mixture. Begin rolling one end, fold in sides, and continue rolling as for jelly roll. Fasten with tooth pick.

Place in fat and cook until well browned (12 to 15 minutes). Drain on paper towel and serve hot with dunking sauce.

SLICED PORK

Place a whole fresh pork tenderloin on a rack in an open pan. Sprinkle with salt and pepper. Bake in a moderate oven (325°F.) 30 to 35 minutes per pound or until well done, with all pink color gone. Cool. Slice 1/4 inch thick and serve with Chinese dunking sauce.

BARBECUED SPARERIBS

Have cut into fingers or riblets for Chinese spareribs: 8 lbs. lean spareribs

Place in open roasting pan and sprinkle with salt and pepper. Bake in a moderate

oven (325°F.) about 1 1/2 hours, or until tender—yet not separating from bone. Spread on cookie sheet or broiling pan. Combine: 1 cup barbecue sauce

2 tablespoons brown sugar

3 tablespoons soy sauce

Brush this mixture on ribs. Place in preheated broiler 3 to 5 minutes or until crisp and brown. (In an outdoor barbecue brush sauce on when almost done.) Serve with dunking sauce.

DUNKING SAUCE

Mix 1/4 cup dry mustard with 3 to 4 tbs. water, to make consistency of gravy. Fill saucers with catsup. Place tsp. of mustard mixture in center of each.

CHOW MEIN CHOP SUEY

Place in moderately hot skillet:

1 tablespoon salad oil

Add: 2 cups finely chopped raw pork

1 cup diced bok choy (Chinese chard) or broccoli

Fry about 2 minutes. Stir in:

1 cup diced bamboo shoots

1/2 cup finely sliced water chestnuts

1 tablespoon soy sauce

1/2 teaspoon sugar

1 teaspoon seasoning salt or

Chinese flavoring powder

2 cups chicken broth

Mix thoroughly. Let steam 5 minutes.

Add: 3 cups bean sprouts

Cover again and cook 2 minutes.

Combine: 4 tablespoons cornstarch

3 tablespoons cold water

Add cornstarch mixture gradually to pork mixture. Bring to boil, cook 1 minute longer, stirring constantly. Serve at once over crisp noodles.

CANTONESE FRIED RICE

Place in moderately hot skillet:

2 tablespoons salad oil

Add: 2 eggs, lightly beaten

Cook, stirring frequently until egg has set

Add: 4 cups cooked rice

Cook 2 minutes, stirring constantly.

Stir in: 1/2 cup chopped roast pork

1/4 cup sliced water chestnuts

1/4 cup diced bamboo shoots

3 tablespoons soy sauce

Cook and stir one minute more.

Add: 1/4 cup chopped green onion

Serve at once.

Marshall Thompson can be seen in "The Violent Hour," Jane Powell in "The Tender Hours," Nancy Davis in "The Next Voice You Hear," Richard Long in "Kansas Raiders."

THE END

listen to

"America's favorite girl singer"

JO STAFFORD

on "The Carnation

CONTENTED HOUR"

Sunday Night On Your Local CBS Station

10 p.m. EDT; 9 p.m. CDT; 8 p.m. MDT; 7 p.m. PDT

Starred with Emcee Dick Haymes and Victor Young's orchestra.

For the story of her success and a full page color photo of Jo, read September TRUE STORY, now at newsstands.



Are you in the know?



If your makeup melts, should you try—

- ☐ A cold splash
- ☐ The scrubbed-and-shiny look
- ☐ Patchwork

How to save face on humid evenings? First, before the shindig, use an astringent lotion (fresh from the ice box)—for a drying effect. Next, apply sponge cake makeup base, sparingly, and splash on cold water to “set it.” Blot; then pat on the dazzledust. At calendar time, too, you can save yourself many an anxious moment. With Kotex, you’re set to cope with any problem-day emergency . . . for that special *safety center* gives you *extra* protection.



Which color compliments a suntan?

- ☐ Orange
- ☐ Chartreuse
- ☐ Cerise

However you’re toasted—well-done or medium—wear colors that flatter your suntan. Thumbs down on all three answers above (fooled you!). Choose *cool* hues; blues, for instance. Of course *white* outwows them all. And on certain days, it pays to be choosy—about sanitary protection. That’s why Kotex comes in 3 *absorbencies* (different sizes, for different days), so you can select what’s best for you. Try Regular, Junior, Super. Find the one just exactly right.



How to score with the hiring squad?

- ☐ “I can do anything”
- ☐ “I want to get experience”
- ☐ “Sell” yourself

You may want a job for some extra jingle-jangle—or a stepping-stone to a Dream Career. But why should the company want you? Suggest *specific* work you believe you can do, giving the boss-man (or lady) good reasons. “Sell” yourself. It inspires confidence. You can be confident, even on “those” days, with the napkin made to stay soft while you wear it. For Kotex gives softness that *holds its shape* . . . comfort that helps you hold that job!



When shaking hands do you think it's smooth to—

- ☐ Remove your gloves
- ☐ Keep them on
- ☐ Say “Pardon my glove”

Remove your mitt or apologize for same? ‘Taint fittin’, kitten! A lady’s gloves should “stay put.” At least ‘til she’s seated in the theatre, or at a restaurant table. To stay hand-in-glove with *confidence* on “trying” days—put certain worries out of mind. Choose

Kotex! Those *flat pressed ends* prevent revealing outlines. And for extra poise, get the extra comfort of the new Kotex Wonder-form* Belt made with DuPont nylon elastic! It’s non-curling. Non-twisting. Washable; dries like magic!



More women choose KOTEX
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3 ABSORBENCIES: REGULAR, JUNIOR, SUPER



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- ☐ The hard way
- ☐ Via charm school
- ☐ Get “In The Know”

Want quick answers to dating dilemmas? Etiquette puzzlers? Send for the new, fascinating booklet “Are You In The Know?”—it’s *free*! It’s a collection of important poise-pointers selected from “Are You In The Know?” magazine advertisements (*without “commercials”*)—reprinted in booklet form. Gives helpful hints about the man and manners department; smooth grooming, fashions.

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"Just Wash"
your
hair

Condition it with **NEW DRENE** shampoo



The sure way to Natural Sheen-Natural Softness

How lovely your hair will look when you use this exciting New Drene Shampoo with Conditioning Action! For New Drene does far more than "just wash" your hair. It actually *conditions* as it cleanses . . . conditions your hair to thrilling natural sheen, natural softness!

Your hair is so wonderfully easy to manage . . . it's so clean, so soft, so responsive to your hands. No other shampoo has this Conditioning Action. Get New Drene today!

- ① Cleans hair and scalp like a dream—yet it's gentle, non-drying, baby-mild!
- ② Leaves no dulling soap film, so needs no special rinses. Removes loose dandruff!
- ③ Makes billowy, fragrant lather instantly—even in the hardest water!



NEW DRENE
NOW WITH
Conditioning Action!

(Continued from page 51) alerting his friends—borrowed a set of clubs from Vern Carstenson, some books on the game from his pal Lloyd Nolan, took a few lessons from a pro Lew Ayres recommended.

Christmas came and Sue ("my own worst enemy," she says) gave him a complete set of sticks and a membership in the swanky Bel-Air Country Club.

"Now it's golf-golf-golf every day he's not working, golf jokes at the dinner table, golf books on the bedside table. I'm lucky," Sue says, laughing, "if he calls me up to say he'll be home late for dinner."

"I'm lucky," Alan retorts, "if the line isn't busy." This "busy" line is a squelcher, an old standby argument-stopper for Alan. Stems, he says, from the blackest, bitterest night of his life.

It was a cold, rainy, autumn night in 1943, and he had just been inducted into the Army at the induction center at Ft. McArthur. He and a million other poor guys took the long day of standing in lines for processing without grumbling too much because he knew that as soon as the processing was over he would get a five-hour pass. He had promised Sue to call her the minute he had the pass in hand. She'd pick him up at the post and he'd have a whole five hours of civilian warmth and comfort.

There was a line-up for the phone, too—the million other guys had the same idea. Alan waited his turn, trying to be patient, grabbed the phone eagerly and dialed his home number. The line was busy. He had to go back again to the end of the line—inch up again for another try. It was dark, and getting late, and the rain was coming down in sheets. He got to the phone booth again, called the house again. The line was busy.

Livid, he walked to the nearest trolley stop, got on a train heading for Los Angeles. Everything was fine until midway in the run when the train reached a wash-out in the tracks and was forced to back all the way to San Pedro.

This time Alan called a cab and rode home in style. He got there at three-thirty A.M. and he had to be back at the post at five o'clock.

Sue had a second phone line installed the next day and told no one but Alan the number. "It worked for awhile," he concedes, "but now we have three lines and they're all busy."

Actually one of the reasons Alan has fallen so hard for golf is that his life—now that he has become a top-ranking star—is just about as tense and complicated as the busy phone lines would indicate.

"There are no phones on the golf course," he says. "When you're playing you can't even think about anything else." He finds that all the tensions accumulated in his busy schedule float away as he whams away at the little white ball.

If anybody had told Alan even last summer that 1950 would find him trudging daily—when he wasn't in production on a picture—around eighteen holes of a rugged golf course, sweating his way out of sand traps and from behind unfriendly tree trunks, watching the masters with almost a bobby-soxer's brand of admiration, talking the game, reading about it, living it . . .

"I'd have said he was crazy," Alan sums it up himself.

Until last November, when his pals in Paramount's publicity-department used to invite him to join their Sunday foursome at the Griffith Park course, he'd run.

"Anything else you name," he'd tell

them. "Come on—down to the ranch—we'll ride horses, or the motorcycle. Get a real work-out. But not golf. That's a crazy game."

"One thing I was positive of when I married Alan," his wife Sue will tell you now, half-ruefully, "was that I'd never be a golf-widow. A ranch-widow, maybe, but golf was no threat."

Now he will play with anyone who will play with him, quite frequently his old friend Lloyd Nolan, who has taught him a great deal about the game.

On a recent round with Lloyd, Alan—who has not been brave enough as yet to keep score—decided to record his shots. They added up to a thunderous total—about twice par for the course. But not bad, Alan thought, for a beginner.

"I really like the game for the exercise," he told Lloyd gamely.

"Ordinary guy," he said, "will walk five miles going around, swinging hard. Me, I play ten games to a good man's one. Out of the brush—into the sand bunker. Where could I get a better work-out?"

THEIR caddy, Micky, an old hand at the game, decided that both players had "set golf back a hundred years." But he laughed when he said it.

Nolan, perhaps trying to be friendly, landed in the sandtrap at one point himself. Whaled away once—missed the ball.

"I got that sand right in the mouth," Alan told him cheerfully.

Lloyd hit again, got out of the sand but uncomfortably close to a tree. By this time, the next foursome was approaching.

Micky, holding up a warning hand, called out: "One moment please. Don't disrupt the motion picture industry."

Flustered, Lloyd missed another one.

"Grrrrr. . . ." he grrrrred.

"Steady now," Micky laughed at him. "Remember, golf is a game of gentlemen."

Alan, on the surface, at least, is the sort of calm, controlled guy who doesn't blow up easily. But he confesses that he shoots his game high, wide and handsome when an expert is looking on.

He was teeing off one day when Bing Crosby sauntered by.

Bing stopped to admire Alan's clubs, which he had helped Sue pick out, then stood by to observe Alan's drive.

"I was so embarrassed," Alan reports, "I couldn't get the ball off the ground."

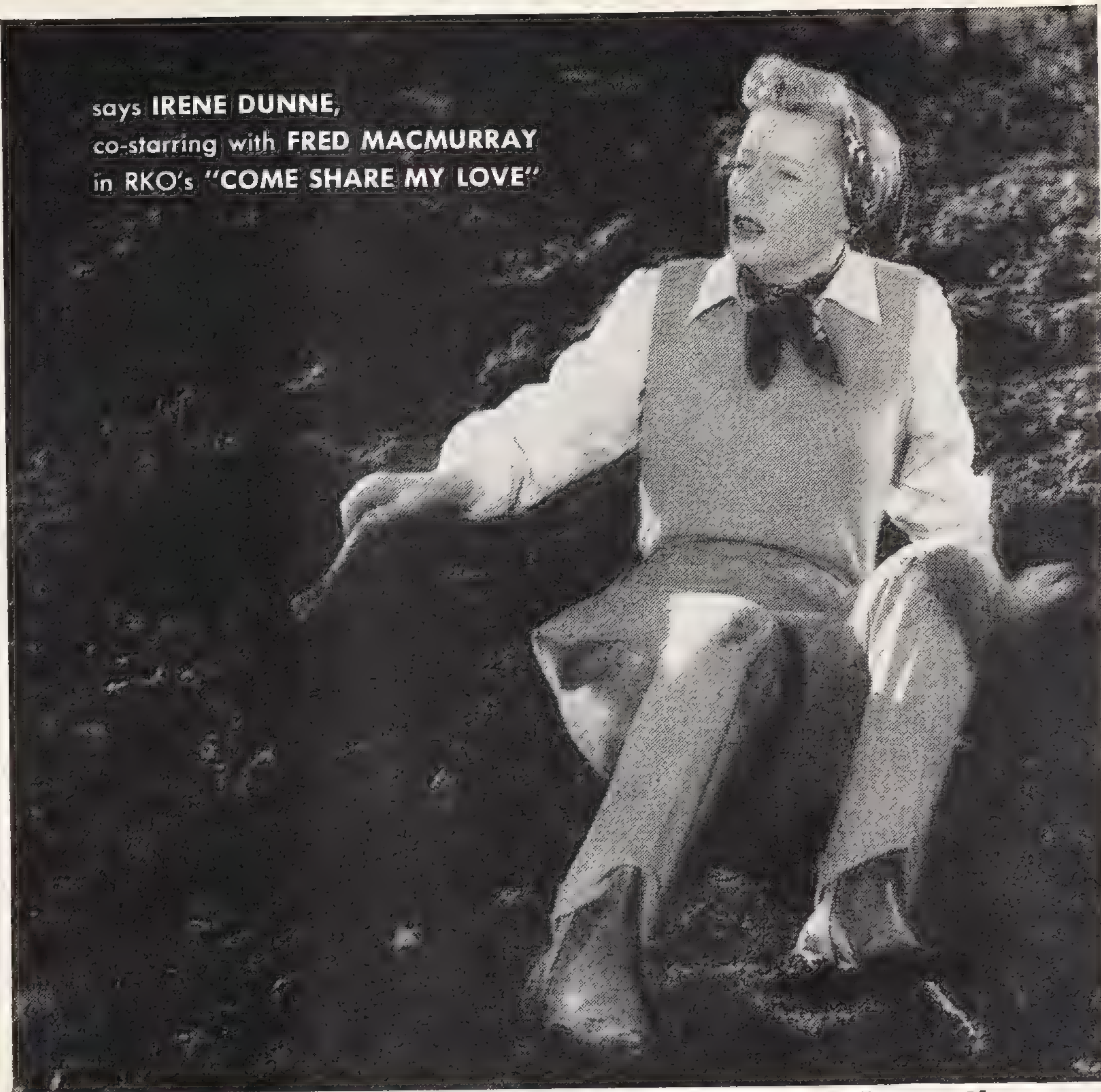
Bing does it to everybody.

He came up behind his brother Everett one day when Everett was about to drive off on the tenth hole at the Bel-Air club. Number ten, placed smack in front of the clubhouse, is a killer. You must drive at least 165 yards to clear a hazard, and with "the eyes of Texas upon you," as Alan puts it, it's a tough drive to make.

Then Bing strolled up, stood leaning against a tree, smoking his pipe. "Think you'll make it?" Bing asked casually.

"This mud-pack was no beauty treatment!"

says **IRENE DUNNE**,
co-starring with **FRED MACMURRAY**
in RKO's "COME SHARE MY LOVE"



We spent 5 hours rehearsing and retaking this scene in "Come Share My Love." The cold, wet mud left my hands taut and rough . . .



A dust storm sandpapered my hands and face . . .



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Never be **Heed**-less
and you'll always be safe!

In the thunderous silence which ensued, Everett dropped ten balls in the gulley. Then he walked over to his caddy, grabbed his loaded golf bag and threw it after the balls. He didn't play again, the legend goes, for a solid year.

"Isn't it enough," Alan says, "to be able to sing better than anybody else?" Ladd hasn't tackled Crosby on the greens, as yet, although he admits he has ventured out of his beginner's class.

He was so awed by Frank Ross's superior skill in a recent game that he was "not worth anything" for the first eight holes. Then one good shot on the ninth kept him going to finish the eighteen.

Everyone Alan sees these days, everyone he meets, is a prospective golf partner. His friend Lynn Howard hadn't played in ten years but agreed to go out one day "just to walk around." He liked it. Now when Lynn telephones for Alan to set up a golf date it's always with the phrase, "tell Mr. Hogan that Mr. Snead called."

ALAN and Lynn Howard, and "ten thousand other fans," followed Hogan around for the four days he played in the recent California Open tournament.

"There we were," said Alan, "running from hole to hole, looking through people's legs trying to see the players, cold and miserable in the rain.

"You know where we ought to be," Alan remarked at one point, "at the movies. Nice warm, dry theater, comfortable easy chairs..." And then Hogan approached the green and nobody talked.

"Those ten thousand people froze," Alan reports, "you could have heard a pin drop."

Alan has a secret hankering to play the Hogan story on the screen—and not just for the golf angle; he thinks it is a great human story. "Hogan says he is nervous in these matches," he explains, "but he looks like ice."

If Alan thought that watching Hogan play would improve his game, he was disappointed. He went out the next day, he recalls, took a massive swat at the ball and chopped. Observing the master added ten strokes to his own game.

But it didn't diminish his enthusiasm. He continued to go out, rain or shine, every day that he was free. He was given an honorary membership in the Globe Country Club when his company went to Arizona to shoot location scenes for "Branded." Then he spoiled everything by coming down with a virus infection on his one day off.

"I'm amazed you didn't play anyway," Sue says, reminding him that he went out one day when it was so foggy he couldn't possibly have seen the ball.

"But I did see the ball," he argues. "What's more, I saw one other player. Fred Sammis.

"I—and golf—have lured Fred Sammis away from Photoplay. I have coaxed Lynn Howard away from his Buicks. I have almost convinced my old ranching pal, Chet Root, that he should sell his ranch, move into town and take up the game. But I can't interest Sue," Alan says sadly. "Can you imagine, she's more interested in her house and her children.

"I bought her lessons. She took one and quit. I bought her golf dresses and spiked shoes. Can't wear spiked shoes on these carpets."

"Oh, be patient," Sue said at last. "I'll go with you soon. I'll have to take up golf in self-defense." THE END

CORRECTION: THE JULY EDITORIAL, "LET THE HOLLYWOOD RECORD SPEAK," LISTED THE "U. S. CENSOR'S" REPORT ON THE NATIONAL DIVORCE RATE. IT SHOULD HAVE READ THE "U. S. CENSUS" REPORT.

Just Plain Jane

(Continued from page 49) sensibly spent her time drawing pictures and planning her future as a designer. After graduation Mom asked, "How about dramatic school? They teach dancing and diction, which can't do you any harm."

So Jane went to Reinhardt's. But there was too much watching, and not enough doing. Jane was glad when a good school of design turned up. With the tuition check in her pocket, she stopped at Ouspenskaya's to see her best friend who was studying dramatics. Pat seemed to be having fun, and Jane reached a decision. For Jane, to decide is to act. She turned over her check. Design's loss was Ouspenskaya's gain.

While studying, Jane worked as a model to earn money. At the same time, two Howards were making a deal. Hughes (Howard) signed Hawks (Howard) to direct "The Outlaw." For the leads they wanted new faces. Agents ransacked the town, scooping up photos. One of them appeared at Tom Kelly's studio. Shortly thereafter, he reappeared in a fine glow of triumph. "This one," he said—

Kelly took a look, and groaned. "Oh no, not *that* one—"

"Whaddaya mean, not *that* one? I showed the whole bunch to Hawks, and this one he picked—"

"Leave her alone, she's a nice little country kid—"

"Look, are you the girl's father? Let *her* decide."

Reluctantly, Kelly supplied Jane's number. She was at a ranch, visiting cousins, not expected back for three days.

"Can't you get her in sooner?"

"That's up to her," said Jane's mother, and gave him the ranch number.

Indulgent but skeptical, Jane heard the agent out. "That's fine," she said. "I'll be back in three days."

His blood pressure moved up. "Hey, don't you *want* to be a movie star?"

"Sure, sure," she soothed him. "I'll see you in three days—"

Three days later he took her to Howard Hawks's office. "We'll test her with the others," said Hawks. The others included six girls and eight boys.

"Who do you think'll get it?" she asked Hawks.

He grinned. "Jack Beutel. And you—"

Jane felt fine. Her mother felt fine.

But Robert Waterfield felt the reverse of fine. She was seventeen when they started going together. She was nineteen when fate and "The Outlaw" struck. The news, you'll remember, broke fast—and with illustrations. At UCLA, where Bob flour—



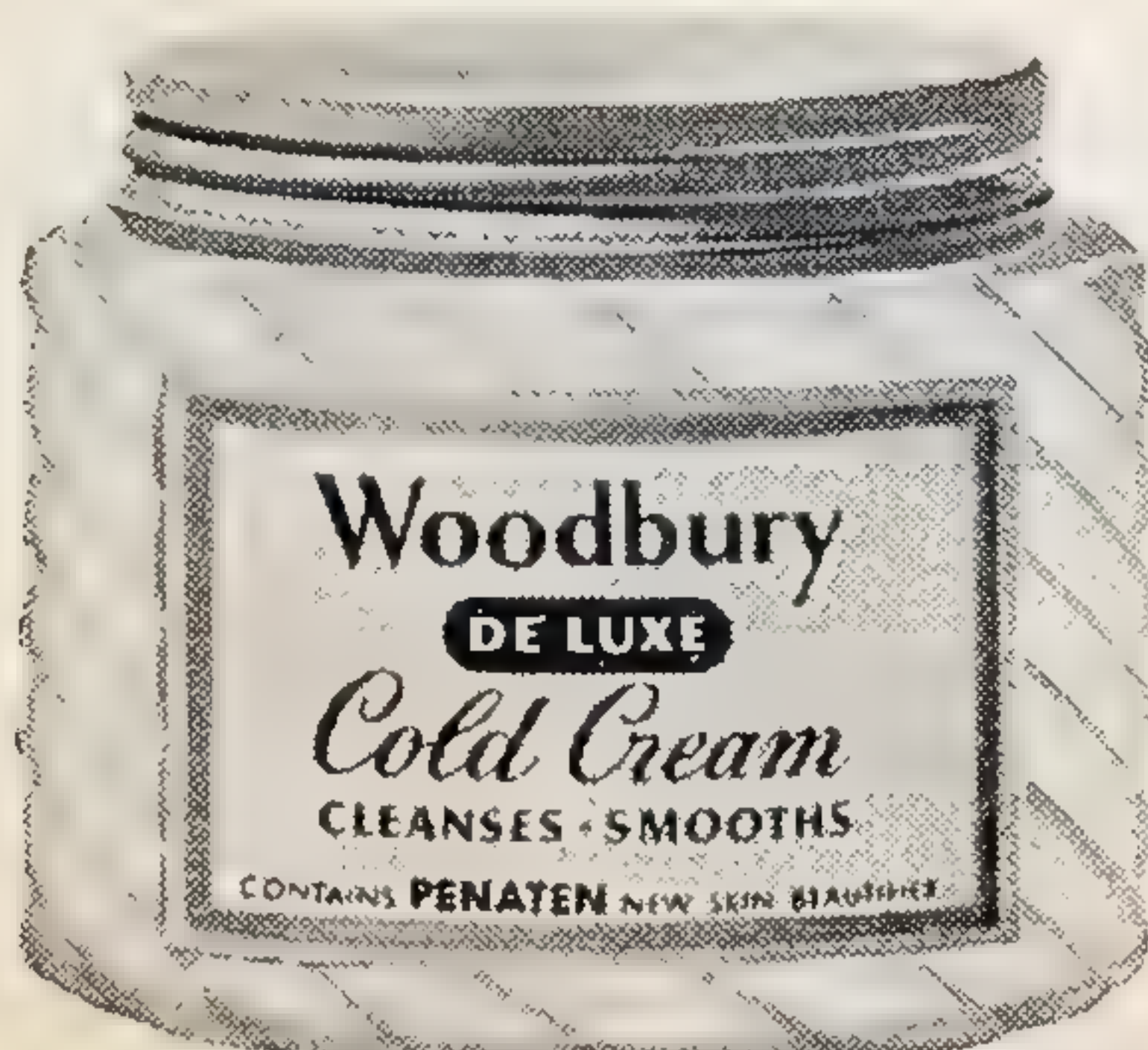
Here's a deep, deep beauty secret!

Whoever said "Beauty is skin deep," probably had Woodbury Cold Cream in mind.

For the secret of a beautiful skin is deep, deep cleansing.

Woodbury Cold Cream cleanses deeper because it contains Penaten—the amazing new penetrating agent that actually *goes deeper into the pore openings*. That means Woodbury's wonderful cleansing oils go deeper to loosen every trace of grime and make-up.

And because of Penaten, Woodbury Cold Cream *smooths more effectively, too*. Brings rich softening oils to soothe your skin when it's dry and rough. Recapture that little-girl freshness again with Woodbury Cold Cream! 20¢ to \$1.39 plus tax.



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JINGLE JAMBOREE CONTEST
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15 SYLVANIA RADIOS
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GIVEN AWAY FREE**

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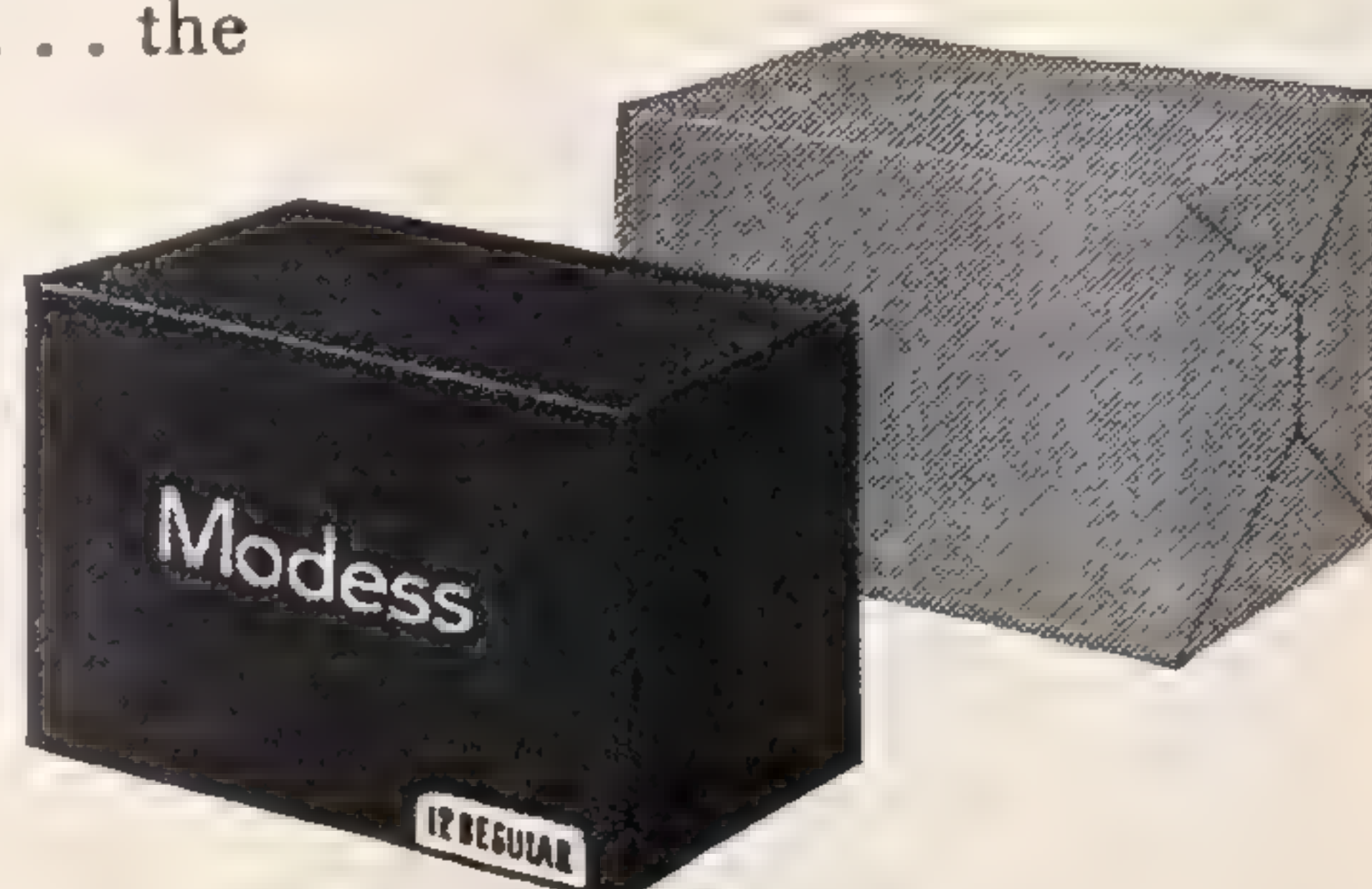
**ON NEWSSTANDS FRIDAY
AUGUST 11**



the
NEW SHAPE
is the
NEWS

The new-shape "poncho" jacket. News because, though it takes its shape from the traditional blanket-like South American cloak, it's a high-style modern fashion. That's new design with an interesting inspiration!

The new-shape Modess box. News because it, too, is an example of inspired design! Cleverly takes its shape from *many* kinds of boxes . . . you'd never guess the wrapped package held Modess. Another tactful feature . . . the new box is pre-wrapped before it even reaches your store.



*Only Modess comes
in the new-shape,
secret-shape box...pre-wrapped!*

ished as the team's star quarterback, he bowed his head to the storm.

His feelings have gone through several revolutions since. Robert saw that this was a hard-working industry of hard-working people. He relaxed. When he's ready to give up pro football with the Rams, he may go into Westerns himself. Meantime Jane's pictures don't interest him. Having sat through one, he'll say, "It was all right," and turn to a discussion of fishing or football. Or he'll say: "Are you making money? If you're making money, okay—"

Which tickles his wife. "He should have been an agent, that one."

THEY were married in 1942. You've heard that no two people could be more different, nor happier together. You ask Jane about these differences.

"He's a boy, I'm a girl," she starts off drily. "He's conservative—that's the English in him. I'm not—maybe that's the Polish in me. He likes sports, except the ones I like—swimming and riding. Football I can take so much of, and no more. He loves golf, I loathe it. All his friends are in the sports world. My gal friends are the art, music and drama kids I went to school with. Robert doesn't know or want to know from art, music and drama. We have huge arguments about it, and that's all. No nagging, no picking.

"We're not the kind who make a production of our feelings, or think you have to hold hands till twelve o'clock high. If he goes on a football trip, I may meet him somewhere—then fly to New York, see plays, hear concerts, tramp galleries. This would kill Robert. Why should I make him suffer? Why should I suffer through too much football? We let each other live."

They're living in what Jane refuses to call the dream house—a sticky term, over which she chokes. "Call it a paradox too. Modern, with old Chinese furniture. Vines trained outside to cover the rough brown planks. So it'll soon look a million years old—I hope." Robert's project was the downstairs playroom for football brawls.

"We live such a sort of cornball life," says Jane. "It's so much easier to be with the old friends. Two of the movie crowd who *really* fit in are Bob and Dorothy Mitchum." He and Jane have just been teamed for the first time in "His Kind of Woman."

Until three months ago the Waterfield household was maidless. That's how Robert wanted it. One day a friend called. "Jane, there's this marvelous Swiss woman. D'you know anyone who could use her?"

"No one but me," Jane heard herself saying. That night she approached Robert. "I'll be going back to work soon. It won't be so easy to keep my end of things up. Why don't we try her?"

He marshaled the usual arguments. Jane marshaled hers. "We're not marrying her. If she doesn't work out, what have we got to lose but a month's salary?"

"Oh, I suppose so." The male, fed up, giving in to a woman's caprice.

She'd been there two days. She'd served them their second dinner. Jane watched Robert's eyes follow her from the room. "Wife, I just had a horrible thought. She may leave us someday."

Since the time of their marriage, he's never called her anything but "Wife." Her four younger brothers call her "Daughter." The girls call her "Our Movie Star Friend" or "The Queen"—very sarcastic. "We're going to 'Our Movie Star Friend's' house to use the pool."

Jane's deeply devoted to her schoolday crowd, and they to her. They talk her language. "What made you do the scene that way, it absolutely stinks—" This is the kind of candor she understands.

"I'm the Russell gal they've known from a pup," Jane says. "My job gives me more money than the rest of them. Like anyone else, I find money a comfortable thing. Yet half the time I feel like a big chintz. Why? Because some of these kids are writers, some are painters. They've got twice as much talent as I have. Only I got the break, and they didn't."

On the subject of her sex build-up, she flaps a weary hand. "Someday I'll have to dream up an answer to that one. It's what I have to pay for the money I'm getting. Don't ask me to talk about it. Don't even ask why I don't want to talk about it. The reason's obvious."

FROM sex to religion may seem a long step. To Jane, one is as normal as the other. Her mother's a Bible teacher. They used to hold family worship at home. It's a large, close-knit family. "Thousands of them," Jane assures you airily. "All of us mad about each other." Friends began coming in, and the place threatened to break apart at the seams. So, they built their own chapel. A most unorthodox modern House of God around a garden enclosure. Here, on Wednesdays and Saturdays, Jane's Mom teaches the Bible. Here the kids give ten per cent of their earnings, which is sent out where it will do the most good.

Her manner's offhand and her clothes are casual. Too casual for the conservative Robert, who looks disapproving as she makes for the village in slacks. But once in a blue moon when she dresses up, it's in something real sexy.

Except for the Bible, she's no reader. "I do not prefer to curl up with a good book." She's allergic to worry. Robert takes care of that department for both. Without being passionately maternal, she'd like to date the stork if the stork's willing. "So would my old man."

Robert's deliberate as Jane is brisk. Two seconds, and her mind's made up. He agrees to nothing till he's thought it over good. This clash of temperaments could create a strain. Humor relieves it.

They both shy away from the sentimental and prefer to keep it light. But there came a night when Robert forgot himself. Academy Award night, with Jane due to sing "Buttons and Bows."*

She'd sung in public before, but he'd never heard her—except long ago at high school when it didn't matter. Now, here they were, surrounded by the highpowered greats of the industry.

Jane walked to the stage. The orchestra started. Jane started. "A western ranch is just a branch of Nowhere Junction to me—" On she went through rollicking verse after verse to the jackpot finish. "Silks and satins and linen that shows, and you're all mine in buttons and bows—"

The applause thundered. For the song of course, Jane decided, not for her. But at least she hadn't disgraced the family.

Undisgraced, she returned to her husband. The color was back in his face. There was something else in his face that startled her. "You were all right, Wife—" And for the first time he kissed her in public.

Jane makes nothing of it. But don't let her kid you. Telling about it a year and a half later, she can't quite keep the glow of pleasure from her eyes.

THE END

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How do **YOUR** dates
say **GOODNIGHT?**

SEE PAGE 82

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PERMABOOKS

Parties, Parties, Parties

(Continued from page 45) Mrs. William Powell, contrived. One, I remember, was inspired by an obstetrical ward. We came dressed as nurses and doctors. We dined at an operating table. We ate with surgical instruments. We were served by waiters wearing rubber gloves. It was most uncomfortable. But it was also the talk of the town.

In those days parties had neither elegance nor charm. Except at Pickfair. The lovely hilltop house of Mary Pickford and Douglas Fairbanks Sr., then was the town's social capitol. It was at Pickfair that the Duke of Alba and Prince George and other eminent visitors were entertained. I remember Joan Crawford's panic when, shortly after she married Doug Jr., she was invited to a party at Pickfair. She had heard about the rooms filled with flowers, orchid trees in the foyer with its floor of tessellated marble. She had heard, too, about the gold dinner service. (Those were the days before taxes were so high.) Only a year or two before, Joan had been Hollywood's Hey Hey Charleston girl. She desperately wanted to be a credit to young Doug. And she was, too. Because she's attractive, of course, and during her first few Pickfair visits she kept quiet, too deathly sick with nervous nausea to speak.

AT the smaller Hollywood parties—dinner parties of from twelve to twenty people—movies used to provide the evening entertainment. No starry home was complete without a projection booth and a full size screen. Sam Goldwyn still shows movies after dinner. When you go to dine with Sam and Frances, you know, in advance, that the picture Sam will show will have been made by someone else—and that it won't be too good. It's Sam's subconscious I'm sure that makes it impossible for him to choose a rival's superior product.

To ask the stars to perform at parties was unheard of until I did it. Having decided it was a crime to let Hollywood parties continue so much less exciting than they might be—because everyone was so precious about asking the home talent to perform—I turned rebel.

It was in the late 1930's and I was staying with Constance Bennett. Big parties now were The Thing. A tent was erected in the garden to accommodate the bar, the buffet and the tables since most houses just couldn't accommodate the two or three hundred guests called for at a party, Hollywood size.

"Are you really going to ask people to perform?" Connie asked nervously as the party was being planned. "You really don't think they'll mind, Elsa?"

I shook my head. "They wouldn't be actors and actresses if they weren't exhibitionists at heart and you know it," I said. "Besides, party participation is what makes parties a success. Wait and see."

She saw too. Edgar Bergen, I remember, was fairly new to Hollywood. He and Charlie McCarthy fascinated our guests. So did Bea Lillie, who sang. For the first time I asked both society people and stars. And the stars had as much fun watching the blue-bloods as the blue-bloods had fun watching the stars.

Successful parties aren't accidents. They're the result of work and plans. And, above all, they must in some way reflect the host, the hostess, or both. I remember too well when Hollywood parties failed to do the latter, to become boring and monotonous.

This was before 1942. It was the thing then to plan parties weeks ahead. You telegraphed your guests—a good party

included one hundred guests or more—stating the night you wished them to dine and asking them to telephone your secretary whether or not they would be there. You knew when you arrived in Hollywood where you would go Saturday after Saturday. If you didn't go to Errol Flynn's on the 6th, Norma Shearer's on the 13th, and so on, you stayed home. No one else would plan anything for these nights staked out so far in advance.

All the parties were the same. Michael Romanoff, as caterer, provided all the food and drink. The same tent man put up the tent. The same waiters passed the same drinks, the same food. And you ate with the same silver from the same china.

It was about this time that Barbara Hutton married Cary Grant and Douglas Fairbanks Jr. married Mary Lee Hartford. The parties given at these homes were the antithesis of those I've described. They were, first of all, comparatively small. Secondly, very few stars were among their guests. The Grants and Fairbankses entertained instead California socialites, diplomats, visitors, with and without titles, from England and Europe. These parties were undeniably charming and appreciated. But again and again a diplomat, a Duchess or a Count would complain, "I was so disappointed. I had hoped, of course to see some stars." It's sheer nonsense for any host or hostess to think a Hollywood party, however elegant, can be complete without stars.

In Hollywood all you have to do is announce merely that Walt Disney will be at your party and your party will be jammed. Great stars and big producers have the greatest admiration for the quiet man who has blessed the screen with the beauty of "Cinderella" and "Snow White."

SONJA HENIE came into her own as a war hostess. Sonja knows the magic of presents. Always at her parties there was a huge table with crocks of caviar, magnums of champagne, baskets of rare fruits and candies, gifts galore. These went to guests as door prizes, for games, for dancing. Any one of the stars present could have gone out and bought any one of the prizes without difficulty or extravagance, of course. But a present—that was different.

Other things which contributed to the success of the Henie parties were the imagination, planning and work which both Sonja and her mother put into them. Mrs. Henie frequently made the dessert herself. It never fazed Sonja to have lobsters or pheasants or quail flown out from New York. It never fazed her either to pay a small fortune for the best dance band in the land. Sonja practices the good old Norwegian adage: "If it's going to be Christmas let it be Christmas."

Now for the man who gives the best parties in town. Others may give bigger parties and more elaborate parties. But it's at George Cukor's that you have the most wonderful time. George, with his great gift for people, knows whom to bring together. And whoever he invites is sure to accept. Greta Garbo goes to George's parties. And listens, spellbound, with Marlene Dietrich, Ethel Barrymore, W. Somerset Maugham and Katharine Hepburn, to Lionel Barrymore, one of the greatest raconteurs in the world, tell a simple story, so simply, that it becomes enchanted.

Through the years, as you can see, a great many things have gone into making Hollywood parties memorable. But it remained, this spring, for Joan Bennett and Walter Wanger to present as a *pièce de résistance* a baby who, from her high chair, presided as a guest of honor until the small hours of the morning.

THE END

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Hollywood Bachelor

(Continued from page 43) God. He readily admits "I hiss the Commies—and I cheer loud for the Star-Spangled Banner—and if that's on the corny side—then so am I." He's deeply devoted to his mother "who raised three such big huskies," and to his brother, Lawrence Tierney.

Born in Brooklyn, the son of Lawrence H. and Marian Tierney, Scott, for some bizarre reason nobody has figured out, was christened "Gerard." In school he studied mostly to be a football coach and he was torn between this ambition and his secret yen to be a radio announcer "but my Brooklynese wasn't too conducive to this." He enlisted in the Navy at the age of eighteen, and when he got out of the Service—with the encouragement of Larry and a director friend, Jack Gage, who insisted he should be in pictures—Scott enrolled at the Bliss-Hayden little theater on the G.I. bill. He had only three weeks left of the nine months' course and was considering switching to something else, when he was cast in the comedy hit, "Heaven Can Wait." Larry, who was out of town and returned just in time to catch Scott before the play closed, sat beside their mother and kept repeating proudly aloud, "I knew he could do it."

A DOMESTICATED bachelor of many arts, Scott lives without ostentation in a single apartment in Beverly Hills, sans maid service, for which he pays \$95 rent—"which is about \$90 too much—such a dreary place—but I got stuck with it."

The management at first wanted to give him an apartment with a hot plate instead of a kitchen, "but I wouldn't go for it. I like to cook." In his little kitchen Scott is somewhat of a whiz (he admits modestly) when it comes to frying chicken, tossing salads, and plying his guests with the real "specialties of the house—candlelight and wine." He will admit, however, when pressured, that there's small opportunity of his living in any Sheiky style, due to his immense informal drop-in trade. "Might as well be living at Hollywood and Vine," he observes mischievously. "I keep telling my friends that I'm a big fat movie actor now, but seemingly they cannot accept that fact. They never ring before they come. Just knock on the door and there they are," he grins. Let him plan a dinner for a few friends complete with candlelight "and my folks show—unfortunately. So I just throw more steaks on the fire and we all sit down together family-style."

When he isn't working, Scott's time for arising "depends on the previous evening—otherwise at ten a.m." He rustles his coffee and what-have-you in his little kitchen, and takes off for the beach to swim and tan "and get in line for the volley ball game." Thence to Terry Hunt's Health Club, where he works out four hours and steams—utilizing the steam room for shaving and pondering any problems on hand.

Occasionally Scott dines at Chasen's or Romanoff's—"but for the same dough I can eat like a king at home for a week," he comments. Usually he takes his date to the "Encore Room" where he can hear Matt Dennis play "and get dinner for two and a cocktail and still get out for eight bucks." The "Strip" night clubs he shrugs off with, "I've kind of outgrown that phase. If you've been there once—you've been there."

Because of his dislike for any phony show, his casualness, simplicity, and independence of thought—Scott is "the poor man's Bing Crosby" to his pals. They appreciate him for remaining so un-actor-ish; for still getting a bigger kick out of

yarning about the old days in the little theater than about his improved status as a motion picture star.

Ever frank and unafraid, Scott will stand up to anybody for that which he believes—no matter how impressive the opponent or how plushy the locale. He himself admits, "I'm always putting my foot into it—and that's saying a lot—at size 12 1/2."

"Scott stands pat for what he thinks—even when it could hurt him," says Dorothy Malone. "And that I admire."

Scott's first meeting with Dorothy was strictly American-1950 . . . on a public beach at Santa Monica with Scott under the impression she was a waitress in a drive-in. Nor did she know Scott's real identity. After the first contrived opening he started making conversation with her. Whereupon he launched into a glowing account of the glamorous lives of those in the motion picture profession. Not that he himself was lucky enough to be in it—but he knew some movie people and they were exciting and great fun, he went on—giving himself a subtle build-up all the way.

Dorothy listened, seemingly wide-eyed, and accepted Scott's invitation to have dinner with him that evening—provided a girl friend of hers could go along. Remembering that her own Ford convertible might look too elegant for a waitress, when Dorothy left she picked out an old beat-up car on the beach—and sat there as long as Scott watched. Dorothy teasingly insists that it was Scott who broke first. "When he arrived to take us to dinner—he had all his clippings along."

Questioned on his preferences concerning the fairer sex, Scott admits he likes a girl "who commands your respect and with whom you know from the first you're going to have to watch your P's and Q's." He likes a girl "preferably pretty," one who "gives straight answers, likes football games and enjoys swimming, and has an enlarged sense of humor. If she took me seriously—it would be pretty tragic," he says. He admits a regard for the scrubbed cotton look. "There's something about a peasant skirt and blouse I like. Something so fresh and clean. To me nothing is 'sexier' than cleanliness."

Matrimony? "Not yet," says Scott. "At twenty-five a man isn't really mature. Besides, I wouldn't know what to do with a wife," he adds, "and what do you do with a girl around the house—take her along with you to the gymnasium?"

Besides, Scott and Larry are sharing the family's financial responsibilities. "I'd like to get Mother set up in a place of her own," Scott says. "It's about time she took it easy. Those G.I. loans are a good deal. You can get a \$7,500 loan now with twenty-five years to pay. I'll be fifty by then and can drop dead. We can hold a housewarming with a paid-for 'wake.'"

Warm even a "wake" would be—with Scott around. With his love for laughter he would haunt it just to make sure the party, particularly his own, didn't die.

THE END

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They Have Troubles

(Continued from page 61) talk with his brother Larry during that unexpected airing of Bing's marital problems. The name "Bing Crosby" stands for so much to so many millions of people. Bing can't, and I'm sure won't, ever let them down. "But," Larry told me, "Bing is sometimes desperately unhappy in his personal life. That's why he's so restless, always going somewhere."

Bob Hope has a happy home life but swears there's a king size gremlin who just hates it when Bob is healthy. Robert has had three major and one minor accidents in the past year. In "The Great Lover" he injured his leg. In "Fancy Pants" he was thrown off a hobby horse and wrecked the small of his back. Driving home from Palm Springs Bob's car collided with a tree, tossed the comedian for a very bad fall leaving him with a sprained shoulder that may never be completely right again. Oh yes. Bob also burned his hand, when a box of matches caught fire in his pants pocket. So, if you enjoy good luck physically, you have nothing to envy Bob Hope for.

Lucille Ball has desperately hoped for a child. Loving children as she does, she had wanted to adopt a baby. But Desi Arnaz preferred that they wait on the chance they might have a child of their own. For years I've wished them luck while I thanked God for allowing me to have my two youngsters. But now, after long waiting, their dearest wish is to come true.

Joan Fontaine is beautiful, bewitching—but bothered by her business partnership with her estranged marriage partner, William Dozier. Their community property, mostly on paper from their, so far, non-profitable picture company, Rampart

Productions, is so involved, even the bank experts are baffled. It adds up to an exasperating delay in the divorce.

Robert Mitchum earns \$4,000 a week now. But Robert told me it will be another eighteen months "before I'm halfway out of debt." And one of these days he has to start paying Howard Hughes the \$50,000 loaned him for the new home in Mandeville Canyon. "Come up and see us," Robert told me. "You'll simply love our lovely unfurnished rooms." With so much money on Mitchum's mind, the mere thought of breaking a finger gives him a near nervous breakdown.

ERROL FLYNN, for all his \$200,000 per picture, recently told the judge that he owes \$150,000 in income taxes and he screamed for relief—chiefly to cut down the tax he has to pay on the \$18,000 a year alimony for his first wife, Lili Damita. It would be awful if his Princess Irene Ghika found herself marrying a pauper.

So you'd like to be Rita Hayworth. You would naturally enjoy reading that you had married one of the richest Princes in the world. Would you also enjoy reading, week in, week out, that your Prince was dallying with a dancer while *you* were expecting *his* baby? Well, if Rita is really secure and sure of Aly's love, she can be happy on that score. But there is going to be a problem if Rita is reluctant to return to her career, as I hear she is. Prince Aly is proud to be the groom of a glamour queen. Rita would rather be a plain princess and forget that five-thirty-in-the-morning career routine. "But, if she's smart and wants to hold Aly, she'll work," said Aly's pop, the Aga Khan, a very wise old gentleman.

Rosalind Russell has real problems. She gets panned when she makes heavy dramatic movies. She gets pistolled in print for her screwball comedies. Now she's having the darndest time picking her next picture because she just doesn't know what the public wants from her. Will you do her a favor and let her know? It's a question of career life and death. Personally, I hope Roz can find herself something like "The Women." She was great in that. (P. S. I think she's great period).

Will happiness catch up with Wanda Hendrix, or Audie Murphy? What a sad ending for such a beautiful beginning! Two young bright people, with ulcers yet—something for each to remember from one of the most miserable matings ever to hit Hollywood. "We were just wrong for each other," Audie told me recently. "But I guess we had to get married to find out."

June Haver has been in and out of the hospital ever since I can remember. Worst of her problems was her mistaken marriage to Jimmy Zito, followed by the heartbreaking death of Dr. John Duzik, the man she hoped to marry with the permission of her church. Now her own bad health is troubling her again. Nothing is worth anything if you are ill.

That brings me to William Holden. "I'm afraid to go home," Bill told me during his recent nonstop spell of sickness in the family. First the children came down with measles, which was followed by chicken pox, then mumps. Sure, every family of children goes through this. But not every mother. Mrs. Holden—Brenda Marshall—was raised in the Philippines where they have such things as malaria, maybe, but not measles, mumps or chicken pox. Poor Brenda caught all (Continued on page 91)

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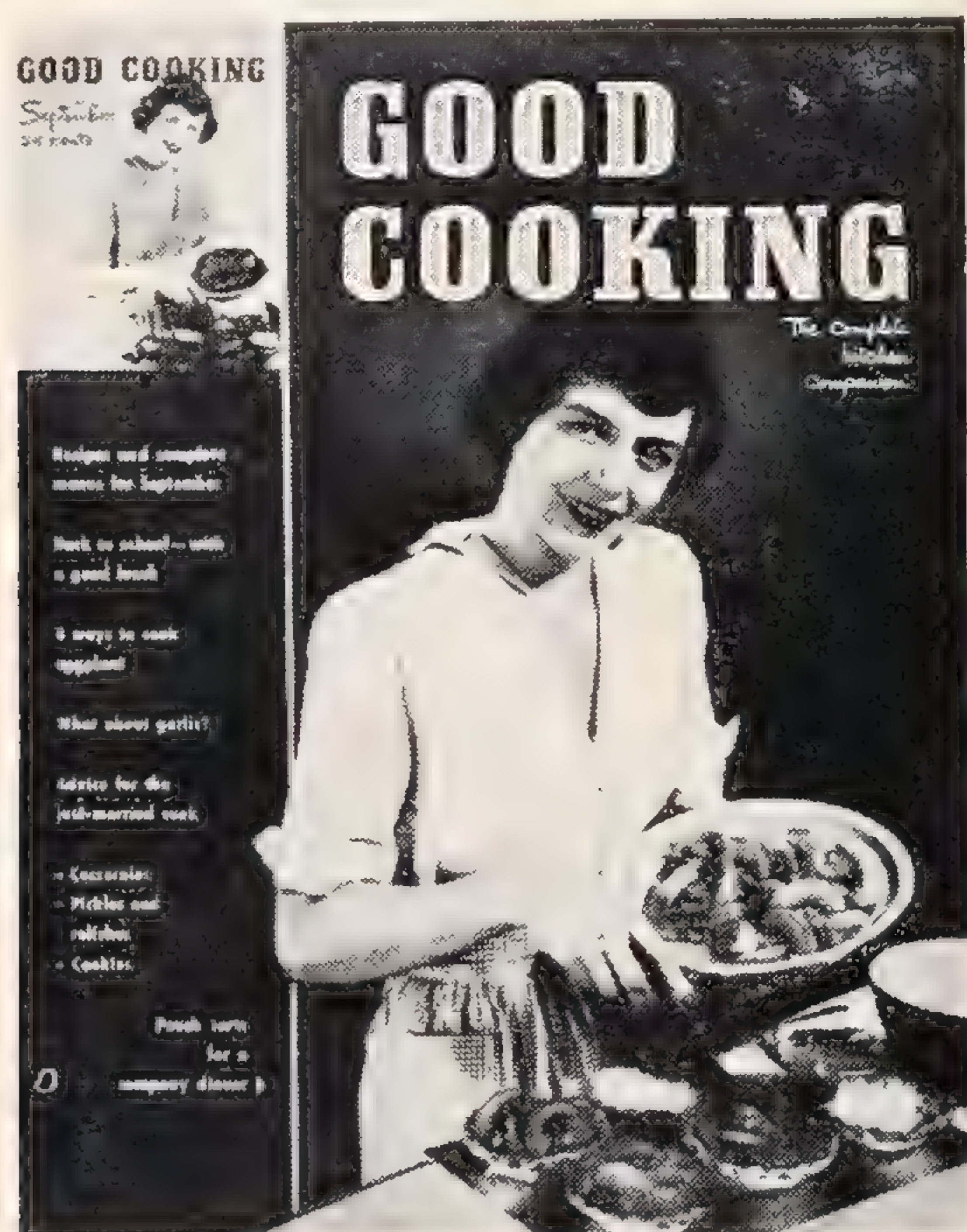
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You, as an American housewife, spend more than one-third your waking hours on food. Nearly half your day goes to marketing, planning meals, preparing and serving them and, of course, cleaning up afterwards. You not only spend one-third your *time* but also one-third your *income* in preparing some 4,380 meals a year.

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ON NEWSSTANDS WEDNESDAY, AUGUST 23

IN THE FIRST EXCITING ISSUE

Good Cooking's Check-List of Recipes for September

On The Table

Home Is In The Kitchen

In The Market Place

Help Your Refrigerator Do A Good Job

Shopping Is A Homemaker's Business

Mrs. Henry Aldrich's Cooking Keeps Henry Down On The Farm

Menu For The Month

How To Can Tomatoes

There Is More Than One Way To Cook Eggplant

Dish Of The Month—Harvest Chicken Stew

"Garlic Is Awful!" vs. "Garlic Is Wonderful!"

You Can Set A Smart Table From The Five and Ten

From Grandmother's Cookbook—Pickles and Relishes

Cookies from Cake Mixes

Little Girls Love Playing Hostess

Come To Dinner

Savory Meat Loaf

It's Grape Time

Taste Test

The Just Married Cook

Casseroles To Please The Inner Man

Back To School—With A Good Lunch

What Every Home Bartender Should Know

The Kitchen Bookshelf

They Eat Well In The Southwest

Housedresses Designed To Fit You

These Embroidered Placemats Are Easy To Make

Demi Tasse

(Continued from page 89) three. It was far from a joking matter. She was desperately ill.

"I hear that so and so is out of jail," I mentioned casually to Linda Darnell, referring to one of her former business associates. I didn't know I was opening a wound that will never close for Linda. "That man!" the beautiful brunette star shouted. "He not only took every cent of my savings (around \$74,000) but he took the \$12,000 I gave him to pay for my mink coat. And on top of everything, he had the colossal nerve to borrow \$10,000 from me. If he's really out of jail, I'm going to the district attorney to put him right back." Linda, in pictures eleven years, had planned to take her career a little easier after twenty-five. She is now twenty-six—"and I'll have to work very hard for the next ten years to make up for what I've lost."

Are you beginning to love your own troubles? I'm beginning to be glad I never had much money to lose!

Ava Gardner's not-so-secret sorrow today is a frustrated longing to have a husband and children. People who know her say Ava will always be in love with Artie Shaw. That's only just a little better than being in love with Frank Sinatra. At least Artie can re-marry her.

Fred MacMurray, like Robert Taylor, is the open air huntin' and fishin' type of feller. Both have to play in the great outdoors without their wives. Fred's wife can't. Bob's won't. Lillian MacMurray has been a semi-invalid for years. It's wonderful to see Fred's devotion to her. His outdoor sports are always close to home.

Barbara Stanwyck is strictly an indoors girl. She is also strictly fair so she encourages Robert to live the way he likes to. Makes them both quite lonely people sometimes—a lot of the time.

You don't hear Spencer Tracy complain. Or his wife. They're the kind of people who do something about it when things go wrong. Mrs. Tracy taught their son how to overcome the handicap of deafness. Mr. and Mrs. Tracy sponsor the John Tracy Clinic to help other deaf children.

Jennifer Jones, who loves her two sons, is parted from them constantly because her boss and husband, David Selznick, finds it expedient to have her work in Europe. There isn't enough fame or money in the world to keep me away from my children.

Don't get me wrong. I have troubles too. I just wouldn't swap 'em for anyone else's. It's taken a long time for me to learn that the grass is *not* greener in the next field.

THE END



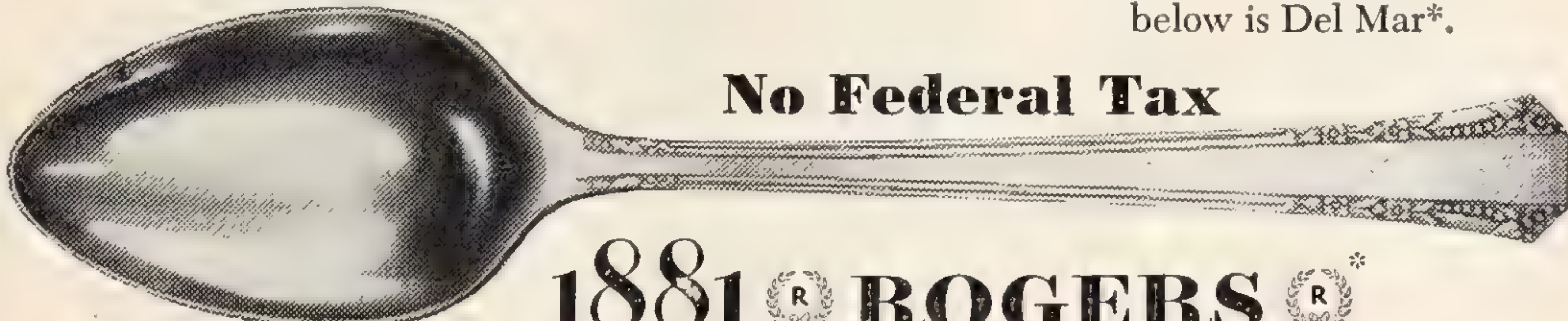
In the drive against cancer! Bob Taylor, Chairman, Motion Picture Division, and Dan Seymour, National Chairman, Fund Drive of National Cancer Foundation

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What about olive pits? Take pits or bones from your mouth with fingers. *Don't* use napkin as a screen! As important as good manners is the good taste of your table appointments... your silverware. See the 36-piece set of 1881 (R) Rogers (R)* Silverplate. It's handsome, correct, only \$39.75, chest included. A remarkable value! 4 lovely patterns. Pattern shown below is Del Mar*.



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"Let me tell you something else. I've been rubbing noses with money for a good many years now. Big money. Buckets of it. I've treated many moneyed women. But money has nothing to do with it. In most cases, money makes people soft. They get used to having things done for them and never do anything for themselves."

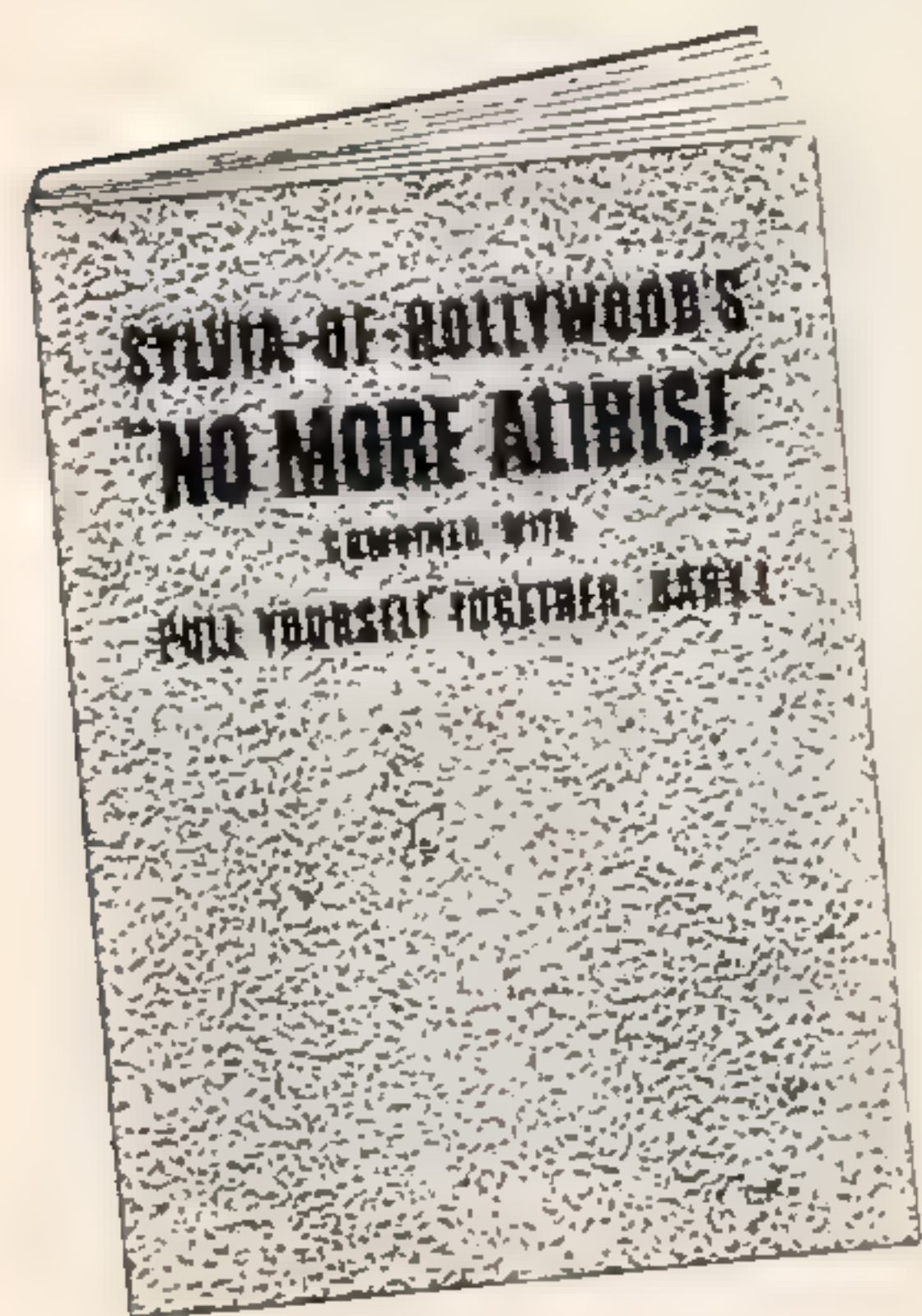


Want to be convinced?
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Sylvia of Hollywood Names Names

Sylvia of Hollywood has reduced scores of famous stage and screen stars—successfully. In this book Sylvia tells how she helped many of Hollywood's brightest stars with their figure problems. She names names—tells you how she developed this star's legs—how she reduced that star's waistline—how she helped another star to achieve a beautiful youthful figure. Perhaps your own figure problems are identical to those of your favorite screen star.



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PARTIAL CONTENTS—NEW EDITION

Too Much Hips, Reducing Abdomen, Reducing the Breasts, Firming the Breasts, Fat Pudgy Arms, Slenderizing the Legs and Ankles, Correcting Bow-legs, Slimming the Thighs and Upper Legs, Reducing Fat on the Back, Squeezing Off Fat, Enlarge Your Chest, Develop Your Legs—Off with That Double Chin! Slenderizing the Face and Jowls, Refining Your Nose, Advice For The Adolescent—The Woman Past Forty—The Personality Figure, Glamour Is Glandular, This Thing Called Love, Cure-For-The-Blues Department, Take a Chance!

Who Will Be Your Favorites for 1950?

(Continued from page 37) Betty Hutton in "Red, Hot and Blue." In liking Miss de Havilland's performance in "The Heiress," you wholeheartedly agreed with Hollywood's Academy Awards, for she received the Oscar for her acting ability in that picture. However, when it came to picking your most-enjoyed male star, you went to the opposite direction from the Academy Awards—which "Oscared" Broderick Crawford for his role in "All the King's Men."

The actor whose performance was most enjoyed thus far in 1950 was John Wayne, in the picture "Sands of Iwo Jima." After him, alphabetically, you liked the four male performances of James Cagney in "White Heat," Broderick Crawford in "All the King's Men," Larry Parks in "Jolson Sings Again," and Gregory Peck in "Twelve O'Clock High."

Your favorite picture, right now, is without any argument the melodrama "Battleground." Your next nine favorites are:

2. "All the King's Men"
3. "Twelve O'Clock High"
4. "Sands of Iwo Jima"
5. "Adam's Rib"
6. "Lost Boundaries"
7. "Samson and Delilah"
8. "Jolson Sings Again"
9. "The Hasty Heart"
10. "Pinky"

Everything about this list is interesting—beginning with your top-choice picture "Battleground." "Battleground" is further proof that a good picture needs no star-studded cast—other proofs have been Photoplay Gold Medal Award winners like 1948's "Sitting Pretty," acted by the then little publicized Clifton Webb, and 1947's "The Jolson Story," with the equally unknown Larry Parks.

How different the pictures in this list are from the pictures you chose a few years back. Then comedies and musicals held you spellbound. Now you do not seem to want to "escape" by means of the movie theaters. Instead, you are eagerly seeing four war-based melodramas ("Battleground," "Twelve O'Clock High," "Sands of Iwo Jima," and "The Hasty Heart"), two "message" pictures dealing with the Negro problem ("Lost Boundaries" and "Pinky"), and one melodrama concerning U.S. politics ("All the King's Men"). Only three of your favorite ten movies are escape pictures: "Adam's Rib," "Jolson Sings Again," and "Samson and Delilah."

You prefer better pictures now. Nearly every one of your Top Ten pictures got excellent reviews from the critics. In by-gone days, you and the critics were usually in opposite corners.

This new trend is, we believe, due to two things: one is that Hollywood is making better pictures these days—undoubtedly due to the fact that the public began staying away from poor ones. The other fact is that you, the people, have excellent judgment. A really good picture, the record shows, will please people of all tastes.

Hollywood has a theory that women make the decisions about what pictures are seen by the bulk of audiences. Nothing could be further from the truth. The facts are that every week some 50,000-000 of you attend the movies. Of this number, half are couples—a man and a woman together. A fourth consists of women either alone or with other women; and the last fourth is made up of men—alone or with other men. It is high time that Hollywood accepted the fact that masculine taste should be considered.

Just to prove the point: Last year, as you recall, "The Stratton Story" won the Photoplay Gold Medal Award as the most popular movie of 1949. Men considered it the most enjoyable picture of the year—but women most enjoyed quite another film: "Johnny Belinda."

Actually, the only credit women merit as deciding factors is that they read more than men; so that they know ahead of time something about a coming movie, and so may influence men.

The actor showing the greatest increase in popularity in the past six months is Broderick Crawford. Right behind him is Kirk Douglas, while the actress who has shot up in your estimation is Olivia de Havilland. But as a runner-up there's a surprise package: Doris Day.

It might interest you to learn about how you feel toward Olivia de Havilland. Did you know that she appeals more to women than to men? What is more, it is women over the age of thirty-one who like her best. Boys from twelve to seventeen aren't much moved by her. However, she's both a big-city girl and a country cousin—her appeal is fifty-fifty for small towns and for cities with a population over 500,000. Also, people in the higher income brackets like her better than those in the lower.

The most enjoyed actor John Wayne, on the other hand, appeals slightly more to men than to women. However, upon study of the facts, it turns out that his big killing among males is with boys from twelve to seventeen. Girls between twelve and seventeen are highly impressed by him. People with lower incomes like John Wayne better than do rich people—and his biggest audience is found in cities with populations from 100,000 to 500,000.

Did you know that during December of each year you don't go to the movies as much—because of Christmas shopping? To make up for this, you can't seem to see enough movies in January and February.

Did you know that you go to the movies in your late teens and early twenties more than at any other time?

Although movies were invented by Americans, and movies are the favorite entertainment in America, did you know that people in Great Britain go to the movies with greater frequency than you? Forty-two per cent of the Britishers asked in a survey by the British Institute of Public Opinion said that they went once a week or more often; only twenty-five per cent of you Americans do the same as indicated by a recent Audience Research, Inc. survey.

And did you further know that this year, 1950, marks the seventh year of this unique poll—wherein you, the people of America, tell Audience Research, Inc. your likes and dislikes about Hollywood's actors and pictures so that Photoplay may learn them and make its Gold Medal Awards?

That sizes up the situation at the half-way mark in 1950. Until the end of the year, the representatives of Audience Research, Inc. will continue questioning you and listening to your answers—and by the end of 1950, we shall know (and so will you) which actor, actress, and film will win the Photoplay Gold Medal Awards for this half-century year!

THE END

Are you as lovely
as you can be?

See page 14

Paid Notice

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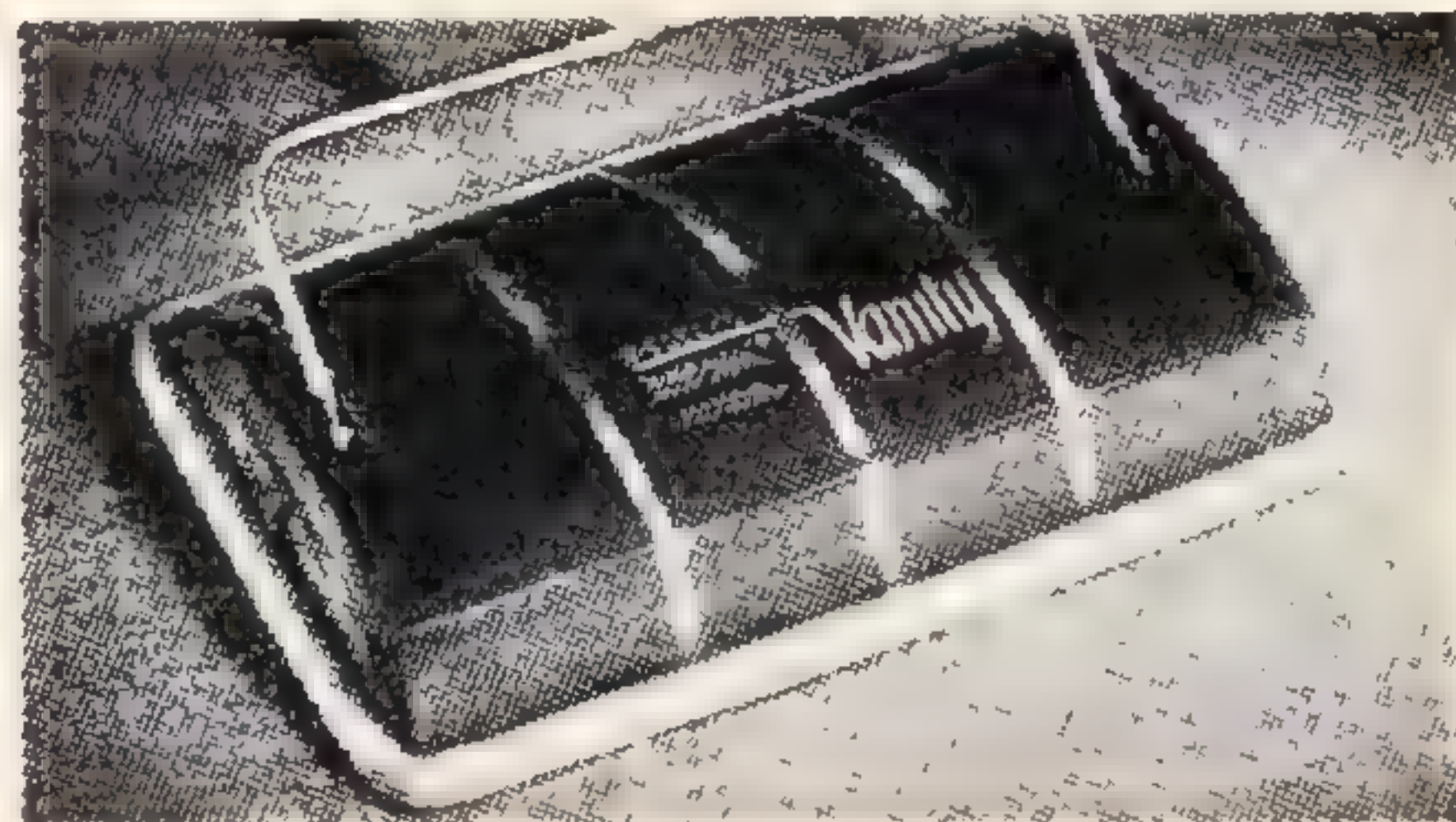
Janie doesn't...

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The Sexiest Girl in Town

(Continued from page 34) squirming. "I think she's too beautiful," one replied. "It's like seeing candy under glass without the penny to buy it. A girl like Liz is so far out of reach, I'll just skip her." The wolf boys gave me a lot of stammering and stuttering, but no answer.

Then, as I sat thinking over the town's girls, I remembered a scene in "Champion" in which Ruth Roman had appeared in a bathing suit. You could literally see the men in the audience hunch forward for a better look; and when the picture ended they were still restless. There was a girl, pretty but not beautiful, vital but not hard, warm but not sizzling. The kind about which the average man dreams.

I called up the fellows again and mentioned Ruth's name. "Now," they said, "you've got something."

"Well, what has she got?" I asked. "What is she like when she's out with you boys?"

I GOT a variety of opinions but they all agreed on one thing—her sex attraction. She keeps a man interested—on his toes.

Ruth is a constant, driving bundle of energy, they told me. "The sweet, demure young girl she played in 'Champion' is almost the exact opposite of her real personality," said Peter Lawford.

Another of her frequent daters said, "She gives the guy she happens to be with a transfusion of her own ambitious enthusiasm. Almost always he winds up sore—not at Ruth—but at himself. If he's a writer he's disgusted because he hasn't finished the last act of that play he's been fiddling around with for the past year. If he's an oil man, he's mad at himself because he failed to get more oil wells than Glenn McCarthy."

"She does most of the talking," another of her admirers explained. "But she talks about her date, digs into his story. And when the guy starts spilling, Ruth takes over and squeezes every possible ounce of drama out of his yarn. He may have led a dull life, but by the time Ruth finishes with him he doesn't feel dull. He may ride a bus in from Pomona, but when Ruth gets through dramatizing the incident, he's sure he's a veritable Marco Polo."

It is flattering—and also startling, no doubt—to the more prosaic of the opposite sex to find themselves suddenly glamorous. But Ruth doesn't intend her interest as flattery. It's all an exercise for her dramatic mind. Nevertheless, men made happy come back for more.

In private life, there's nothing average about Ruth. She's dynamic, ambitious, talented. And she has an overabundance of what we call intestinal fortitude. She has supreme self-confidence; knows what she wants and goes after it. Destiny never had a more willing handmaiden.

Her moods shift as quickly as her mind. She goes from merriment to depression. The changes, coming without warning, confuse her male companions, and me, too. When Ruth really has the blues, she drives to the beach, where she will spend hours alone sitting on the sand and gazing out to sea.

"The effect of the sea on Ruth is weird," says one gentleman. "After a session with the waves, she returns home calm and confident."

Her energy is boundless. "Spending time in a small room with Ruth is like being caged with a lioness," another boy friend told me. "She radiates vitality."

Kirk Douglas, who played her husband in "Champion," told me that Ruth was a wonderful girl to work with. "When you're playing to a namby-pamby," said he, "it's like a fighter punching a feather

pillow instead of flesh and blood. But when you're playing to Ruth, you know that there's a woman on the receiving end."

At twenty-five, Ruth is one of our most eligible bachelor girls. She has plenty of suitors, but, she insists, no real romance. "However," she says, "I'm anxious to marry and have two kids."

Ruth lives alone, except for two dogs and a cat, in a five-room house in North Hollywood. I asked if she weren't afraid. "Of what?" she laughed. "My dogs are more protection than a man."

Once a week a maid comes in to clean. Ruth detests domesticity, particularly cooking, and admits, "I'd be the world's worst wife. But I'm anxious to try. I need a man who'll dominate me, or I'll be no good." Recently she promised to sew twenty curtain panels for her windows. "It was like being in chains until I finished it," she said.

With a career, she won't have to bother with housework. Servants will take care of that. But there's always that type of husband who wants his meals cooked by his wife's own lily-white hands. I asked Ruth what would happen if she fell in love with a guy who objected to her career and wanted to make her strictly a homebody. "That's easy," she replied. "I wouldn't fall in love with a guy like that."

AT TIMES, Ruth has gone for only certain types of men. For a time, she liked those who had brownish-blond hair. Then she tried big men. "But I found them dull," she said, "so I started going out with middle-sized men." And, like Goldilocks, she found them just right.

Her first crush came at the age of thirteen. She was playing tennis on the public courts in Boston when a boy accidentally hit her in the chest with a tennis ball. He came over to apologize; and a teen-age romance was born. Both her tennis and her sex appeal developed rapidly from that incident.

Her sudden crush for the boy was indicative of her theory. Ruth still believes that a girl should know on first meeting whether it's possible to fall for a certain man. She never baits traps for the opposite sex. "If men like me, they have to take me just as I am," she said. "If a girl puts on pretenses, the fellow will eventually know it. So what does it get you?"

I wanted to know what type of man she was looking for.

"Now you've got me," she said. "I want a man who's bright, but I'm not looking for a genius. He doesn't have to be handsome; but I don't like them homely. Every girl wants a fellow who's physically attractive. But over and above everything else there has to be a certain spark. When you find it, you know."

Among her recent Hollywood beaus have been Ronald Reagan, Peter Lawford, and Bill Phipps, who supplied the voice for Walt Disney's *Prince Charming* in "Cinderella." Ronnie, she explained, is attractive because he's so "clean-cut and full of information."

"What kind of information?" I asked.

"He explained about the workings of the Screen Actors Guild," she replied.

"Heaven help us!" said I. "You don't talk about the Guild on a date?"

"Certainly," she replied. "I figure if a guy's got something extra to offer, I'll take it—including knowledge."

She met Peter Lawford at a party given by the Gary Coopers. "I found him charming," she said. "In fact, he's too young to be that charming. From what I'd heard and read about him, I expected him to be—well, on the conservative side. He

wasn't. It was delightfully shocking to see him cutting a mean jitterbug."

Ruth is definitely a man's woman. She doesn't particularly care for women, and says this is the reason she has so many boy friends. But when you try to pin her down to some particular fellow, she explains, "Oh, he's just a brother to me."

Her oldest and staunchest boy friend is Bill Walsh. They met through Linda Christian five years ago and have been going places together ever since. Some think they're secretly married. Both deny that anything exists between them except "deep friendship."

Bill has great affection for Ruth, but shakes his head at some of her whimsies. "At times," says he, "she's a complete extrovert; then again she's something out of Dostoevski."

HE thinks Ruth is much sexier than Lana Turner. "Lana no longer gives me goose-pimples," said he. "But then sex is like a thermometer. It has lots of degrees."

For a glamour girl, Ruth isn't very interested in clothes. At home, she wears blue jeans, an old sweatshirt, and goes barefooted, weather permitting. If she wears shoes, they're Indian moccasins.

She has only two evening dresses. She avoids sweaters. "Nature," says she, "gave me plenty. I don't need artificial emphasis. On some a tight sweater looks good. On me, it would look vulgar." Studio designers are constantly trying to lower the necklines of her gowns. But their drawings come back from the front office with an arrow pointing to the cleavage point and "Watch this," written in red ink.

The simplicity of Ruth's clothes has never concealed her sexiness. When Cecil B. DeMille was looking for his *Delilah*, he kept a picture of Ruth on the wall opposite his desk. When agents came in with a new prospect, he'd point to the photograph and say, "I'm looking for a girl like that." Ruth, in fact, did try out for *Delilah*. But the part, as you know, went to Hedy Lamarr.

Ruth never lets such failures get her down. "When she's turned down for a part," says Bill Walsh, "she gets mad, not discouraged. Her reaction to criticism invariably follows the same pattern—emotional, constructive. In other words, she first gets mad, then she thinks the matter over, and after that she does something about it. After losing a role, she used to say, 'I'll show these characters that I can act if it takes until I'm ninety.'"

She doesn't consider herself a star. She thinks it will take five or ten more years before she reaches artistic maturity. Her sense of honesty will be a great asset. She loathes phony qualities and phony people so much she even dislikes fiction.

While working in "Beyond the Forest," she was told by her director to play a scene a certain way. But Ruth didn't think it was right that way, and told him so. Bette Davis jumped up and said, "She's right. She's too honest to do anything phony. If you want someone to play the scene that way, get some little whipper-snapper for it; not this girl."

That's just it—Ruth's certainly no whipper-snapper. She has too much verve and spirit and spunk—above all, too much confidence in herself, not only as an actress, but also as a woman.

For instance, when she left my house the other day, I said, "Now that you've been rated the sexiest girl in Hollywood, what are you going to do about it?"

"Well, Hedda," she smiled, "I guess I'll just have to live up to the title." And giving her coat the old Barrymore flip of the collar, she walked out into the sunshine.

THE END

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START NOW to repair, ease, soften
your summer-dry skin. Get a jar
of Pond's Dry Skin Cream today!

Hey, Sugar

(Continued from page 46) from the studio saw her ride. They were shooting the steeplechase and that kid took her big horse over the barriers so beautifully, without the slightest fear.

Once he almost got away from her. Director Clarence Brown, the crew—all of us—stood there terrified; but I don't think she knew what fear was. Five minutes later, the scene over, she was brushing King Charles, talking to him, feeding him a carrot. When "National Velvet" was released, I saw it three times and went around insisting that she should be given the horse she loved so well.

Once we met at a party in the M-G-M administration building. Elizabeth was at the animal-loving stage then.

You should have seen the faces of some of the guests at that party watching a chipmunk named Nibbles running up and down her arm while she ate ice cream. She had just written a book about him named "Nibbles and Me." I bought a copy and had her autograph it.

THAT seems such a short while ago. Then one day at the studio, I was through work early and ran a picture in one of the projection rooms: "A Date with Judy." Out on the screen walked an exquisite girl with violet eyes. It was unbelievable! Little Elizabeth had grown up overnight and she was so beautiful the picture was half over before you realized what a good actress she is. I came home in a daze. "Evie," I said, "this girl is terrific. I'm going to call her up and tell her so. Tonight."

So about nine o'clock I called Malibu where the Taylors were living. It was her mother, Sara, who answered the phone. Elizabeth was asleep. And maybe that was better because I could never have really told Elizabeth what I told her mother. It's impossible to tell Elizabeth because she's so young and so unaware.

But I told Sara and the next Saturday I ran "A Date with Judy" for Evie and the boys. They were as excited as I had been. The following Sunday, Sara invited us to come up to Malibu.

Francis Taylor was barbecuing the "red-hots" when we got there, Sara began opening the soft drinks, and Elizabeth took to the kids like a duck to water. I shot movies of the three of them playing with the big beach ball and in swimming.

Liz is essentially an outdoor girl; she always has been. She rides and swims and isn't a bit afraid of sun or salt water. What's more, she loves children. I've watched her for years, for my dressing-room at the studio overlooks the schoolyard, and at noon, eating my lunch, I've watched them play ball. Elizabeth was never too big nor too old to play, and the younger kids accepted her—Butch Jenkins and Margaret O'Brien among them.

After the Sunday at Malibu, I didn't see her again, except from my window, until she walked on the set of "The Big Hangover," as my leading lady. It was a hard part for her to play. Here she was, at that time only seventeen, supposed to portray a twenty-five-year-old psychiatrist's assistant.

It was even harder for her because we started shooting the day after Elizabeth had broken her engagement to Bill Pawley. You know what the newspapers did with that. Poor little kid, she came on the set trying to be brave and bright and, while the lights were being set, some of the people started making jokes about it.

I waved "hello" because I didn't know what to say to her. When we walked into the lights, I saw her chin shaking. "Listen," I said, "I understand, baby, believe me, I understand." Those eyes of hers

filled with tears but the chin stopped wobbling. She blew me a kiss and went into the scene like a trouser.

A few days after this, I was out at Lana Turner's when some outside people started talking about Elizabeth. They'd read all that guff about her breaking men's hearts, not knowing what she felt about romance and the rest of it. Someone asked Lana what advice she would give Elizabeth.

Lana just looked at them. "I have no advice to give her," she said. But the questioner was persistent. What he meant, he said, was that Taylor was getting the same sort of publicity, her name linked with men and romance, that Lana has had. That did it. Lana let him have it.

"I think all the gossips should be strung up," she said. "Here is the nicest, cleanest youngster you can imagine and, if anything happens to her reputation, it's not her fault but the fault of outsiders who love to build up heroes and then tear them down. I'm betting that Elizabeth can override this petty, silly talk, that she'll never lose her balance and she'll be a great star."

And Lana was so right. The world expected too much of Elizabeth. They forgot that she was barely eighteen. Remember what you were like yourself when you were that age? If a girl isn't in love then, she's not normal. And this kid, instead of just having the guys in high school to choose from, had the world. She was so anxious to grow up! While we were working, she'd say wistfully, "What are you and Evie doing tonight, Van? Are you going somewhere?" and I'd laugh and tell her the truth—we were going to have dinner on trays, read, play with the kids, and hit the hay. She was dying to go dancing instead of getting to bed early so she could be up early to get to the studio.

Well, it's different now. She's met and married Nick Hilton, and all the warmth of her young affections is centered on him.

To outsiders, she's still a glamour girl and they expect a sophistication that would do credit to a Hedy Lamarr. At the time I speak of she was just a kid. She had an enormous appetite and during the whole time we worked together, she always managed to eat half my lunch. I brought the most terrific lunches with me from home. I usually ate half at lunchtime and half about four o'clock. During "The Big Hangover," I never got that four o'clock feeding. Liz loved food and lots of it.

AND she needed it, for she worked hard. There were many long speeches in the picture, and I personally am dead on those longies. I get self-conscious hearing my own voice and try to hurry it. There was one scene we did on a park bench. First I had to talk a long time, then Elizabeth then I again. She just looked me right in the eye, speaking so quietly and naturally her words didn't seem like lines at all. You have to work with her to realize what a good actress she is, and that she still very young. I found that out in the love scenes.

We went into the first of these, the scene where I'm "high" and she has steered me away from the banquet to save my face. When I took her in my arms, I could feel her little heart pounding—not for me but with embarrassment at all the dozens of people watching. Then I kissed her, and when I rehearse, I play the scene the way I hope to do it for the cameras. I gave Elizabeth a real kiss and found myself kissing a statue with folded lips.

"Hey!" I yelled, "don't tell me that's the way you're going to do it." I was astonished and looked so funny, she broke

right out laughing and couldn't stop. When she rehearsed with Bob Taylor, she said, why they had just faked it.

"Well, we're not going to do it that way," I said. "We're going to do it just like this." And that time she was relaxed from laughing, so it was easy.

Elizabeth is so natural. There's nothing small, petulant or conceited about the girl. One night while we were working, I invited her home to dinner. She wasn't going out much then and I thought it would be fun and that spending an evening with Evie would be swell for her. So we invited Liz and Morgan Hudgins, the publicity man who was working on our picture, and Janet Leigh and Arthur Loew.

You know how it is when you're entertaining other than your intimate friends. It could be fun—or it could be awful—and I arrived home from the studio shouting to Evie, asking what she'd bought for dinner and were the candles lit and was the fire going and did she have plenty of peanuts and stuff?

The minute Elizabeth got there she flounced down on the floor and started gobbling all the peanuts and candy in sight. Of course, the evening turned out to be fun.

SHE has such a gift of gab. Just before Christmas, I went over to the Sawtelle hospital where I often drop in to chat with the fellows.

Well, this night, instead of letting me go to the wards, they ushered me into the big auditorium and my heart began to sink. I smelled a microphone. Those are the moments when I'd give a lot to be a Bob Hope or a Sonny Tufts. I walked onto the platform and there, sitting all alone, was Elizabeth looking like she looks. I was so delighted to see her, I forgot where I was, grabbed her and gave her a big kiss, and the fellows loved it.

I said my say into the mike and then Elizabeth got up and I listened. It's an art in itself, this radiant, friendly manner, as if she were speaking to one person instead of to a packed auditorium. The boys ate it to the last comma. This was two days before Christmas. We played bingo and raffled off prizes, and as we were leaving late that night, they asked Elizabeth if she would be over on Christmas Day to deliver the presents. Why, of course she would!

Because she takes that as a matter of course. She does it the way she does everything, the way she stands in line for her lunch when we're on location. That's the way she was brought up, without any undue emphasis on celebrity.

She was still going to school when we were making the picture, getting ready for the final high school exams. One day when I passed her dressing room, there she was with a school book in her hand, but gazing at the ceiling with a tragic look.

"Hey, Sugar," I said. "What's wrong?"

"Oh, Van, I'm depressed," she sighed. "I just feel as if I'd like to die today."

You couldn't laugh, you remember too well how it was when you were having growing pains yourself. "Do me a favor, will you, honey? Just get up and take a look in the mirror, will you?"

I don't know, even then, if she could see in that mirror what is evident to those of us who know her. Beauty, yes, but so much more than beauty. There is girlhood with every facet on tap and there is the promise of womanhood, a wonderful womanhood with all the instinct, emotion and intellect to assure it. Nick Hilton is a lucky guy.

THE END

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Shadow Stage

(Continued from page 29)

Reynolds, a sexy career girl, played by Alice Talton, and a wealthy society divorcee played by Jacqueline de Wit. The role of the mayor of New Rochelle, New York, is played by Stanley Church, the mayor of New Rochelle, New York. Columnist Harry Crocker and Columnist and Photoplay writer Sheila Graham have their moments, brief but effective.

Your Reviewer Says: Cops and robber.

Program Notes: Before David Brian and Adrian Booth were married, Adrian's Beverly Hills apartment was robbed of all her furs and jewelry. The police blamed it on that boy Dennis . . . Claudia Barrett is a native of Los Angeles. A talent scout spotted her at the Van Nuys High School . . . Perdita Chandler is also a native of Los Angeles. She studied dramatics at the American Academy of Dramatic Arts in New York, and paid her tuition by modeling (Powers). She's Swedish and related to Greta Garbo . . . Alice Talton is one of the original members of the Navy Blues Sextette that created such a furore at Warners some years ago.

✓ (F) Rogues of Sherwood Forest (Columbia)

A SCOOP for Winchell! Robin Hood has a son! And when cruel King John of England imposes back-breaking taxes on his poor subjects in order to hire mercenary troops, Mr. Hood's son calls out all his dad's famous fighters and rides with them to the rescue. John Derek is a handsome sight indeed in Technicolor as he rides, fences, jousts, and makes gallant love to beautiful Diana Lynn. It's rather fun to have Sherwood Forest alive again with flashing swordplay, intrigue, romance, swashbuckling and rich colorful costumes. Just like the good old days. The late Alan Hale plays Little John, George Macready nasty King John, Billy House Friar Tuck, Lester Matthews Alan-a-dale, and William Bevan Will Scarlett.

Your Reviewer Says: Fun for all.

Program Notes: John Derek did all his riding and fencing in the film. He is one of the best riders in the movie colony; scorns a saddle and for a month before production he took daily fencing lessons . . . The film was made last summer when the heat was breaking ten-year records. Swathed in yards and yards of velvet Diana Lynn swore she'd never make another costume picture in the summertime . . . The late Alan Hale, who played Little John to Fairbanks's and Flynn's Robin Hoods, pointed out that many more extras were used in the old days. Production costs have mounted so that an extra will soon be the forgotten man.

✓✓ (A) Crisis (M-G-M)

CARY GRANT forsakes comedy at which he is so adept in this grim drama which takes place in an unidentified Latin-American country. Cary plays a brain surgeon who is vacationing with his wife (Paula Raymond) when a revolution breaks out. They quickly head for home, are kidnapped on the road by a band of soldiers, and taken to the palace of the Fascist dictator who is suffering from a brain tumor and unpopularity. Cary is held prisoner and forced to operate on the hated tyrant, his wife is held hostage by the revolutionists who threaten to kill her if the dictator lives and there is much excitement. Signe Hasso plays the dramatic wife of the dictator. Old-timers Ramon Novarro, Antonio Moreno and Gilbert Roland are perfect in their roles. Top

acting honors go to Jose Ferrer.

Your Reviewer Says: Fine cast, picture not so fine.

Program Notes: This picture was made shortly after Cary and Betsy Drake were married. Betsy was a frequent visitor on the set and prettily bemoaned the fact that she had to spend her honeymoon watching Cary make love to Paula . . . During production Ramon Novarro, the idol of yesterday's bobby-soxers, made his plans to visit Rome for the Holy Year. He said it would be his first visit to that famous city since 1924 when he made "Ben Hur" there . . . The set of "Crisis" was practically a meeting of the United Nations. Cary is from England, Signe Hasso from Sweden, Ramon Novarro from Mexico, Antonio Moreno from Spain, Jose Ferrer from Puerto Rico, Teresa Celli from Italy and Paula Raymond from the U.S.A. . . . Jose Ferrer's wife, Phyllis Hill, a ballet dancer made her movie debut in a small bit in this picture. She only wants to appear in pictures Jose is in, she says.

✓½ (A) Where Danger Lives (RKO)

THE big news of this film is the unveiling, at long last, of Howard Hughes's much publicized new protégée, a young lady of dark smoldering beauty named Faith Domergue. She has been under contract to the eccentric millionaire producer (he discovered Jean Harlow, Jane Russell and Jack Beutel) for eight years. Except for a few quick scenes in "Young Widow," made some four years ago, this is Faith's first movie. ("Vendetta," made first will be released second.) While far from being a fiery, passionate Anna Magnani, a touted, she does rate, as an actress and beauty, a much better picture than this. Faith plays an exotic young woman on the edge of madness who tries to commit suicide, is brought back to life by a susceptible young doctor (sleepy-eyed Bob Mitchum) and proceeds to ruin his love life (Maureen O'Sullivan) and his medical career—almost. The shocker comes when Bob discovers that Claude Rains is not her tyrannical father, as she has said, but her wealthy husband.

Your Reviewer Says: Meet Miss Domergue.

Program Notes: Faith Domergue was born of French and Spanish parents in the French Quarter of New Orleans, June 16, 1925. Her parents moved to California in the '30's; she attended Beverly Hills Catholic School and Santa Monica's Convent and she studied voice and dramatics (she had a lisp) in her determination to become a movie star. Rejuvenating at Balboa, following an automobile crash that nearly killed her, she was invited to a party on Howard Hughes's yacht, and, it is reported, he was captivated and immediately placed her under long term contract. In 1947 she married Argentine director Hugo Fregonese and in 1949 the daughter, Diana, was born in Buenos Aires . . . This is Bob Mitchum's third picture in rapid succession. After it was finished he took himself a vacation, the kind he likes. He tied a small boat to the top of his car and drove around the countryside stopping to rest and fish when he found a nice lake.

✓✓½ (F) Treasure Island (Disney-RKO)

WALT DISNEY'S production of this famous adventure story is colorful and exciting. The kids will be crazy about it. And so will most of the grown-ups. As in all Disney pictures there is a scary and gothic sequence, but the youngsters don't mind

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True Story

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so why carp! Once again young Jim Hawkins finds the map of Treasure Island—where pirate gold is buried—and the Hispaniola sails the sea with the mysterious one-legged Long John Silver aboard. With the exception of Bobby Driscoll as Jim Hawkins, and mighty good he is, the cast is English. Stand-outs are Robert Newton as Long John Silver and Geoffrey Wilkinson as the demented Old Ben Gunn.

Your Reviewer Says: Take the entire family.

Program Notes: The last remake of Stevenson's popular story was done by Metro with Jackie Cooper as Jim and Wally Beery as Long John Silver . . . The Disney production is all live action, no animation. It was made in England last summer, in part on location at famous old Bristol, where much of the action of the Stevenson story is supposed to have taken place . . . Bobby Driscoll, the only American in the film, while on location lived with his mother and father at an inn near Bristol. He became quite chummy with the innkeeper's children and went on long bike rides with them on his days off.

✓✓ (F) Frightened City (Columbia)

HERE'S another of those disease pictures. Brace yourself, there's going to be a whole cycle of them. This one is based on the actual smallpox scare in New York City in 1946 when thousands of panicky people really thought they had caught the dread disease. Evelyn Keyes plays a young married woman intent upon smuggling diamonds into the country from Havana. She's unaware, until near the end of the picture, that she is carrying the virus of smallpox. With the Treasury Department in hot pursuit she collapses on the street, is taken to a clinic run by William Bishop, where she infects a child, the first victim. When she discovers that her husband (Charles Korvin) not only has made off with the diamonds, but has also been having an affair with her sister (Lola Albright) she goes all out for revenge. Gruesome in spots, the chase sequences are exciting.

Your Reviewer Says: Is there a doctor in the house?

Program Notes: To give it authentic atmosphere most of this film was shot in New York, including such famous spots as Gracie Mansion, residence of New York mayors . . . This is the first "heavy" part for Evelyn Keyes ("Mrs. Mike"). She dyed her hair a light blonde. The company nicknamed her the "new Pearl White" because of the dangerous feats she had to perform.

Best Pictures of the Month

"The Flame and the Arrow"
"Destination Moon"
"Sunset Boulevard"
"Treasure Island"

Best Performances of the Month

Richard Widmark in "Panic in the Streets"
Burt Lancaster in
"The Flame and the Arrow"
Jose Ferrer in "Crisis"
Gloria Swanson in "Sunset Boulevard"
Dana Andrews in
"Where the Sidewalk Ends"
Robert Newton in "Treasure Island"

John Lund co-starring in
"No Man Of Her Own"
a Paramount Picture



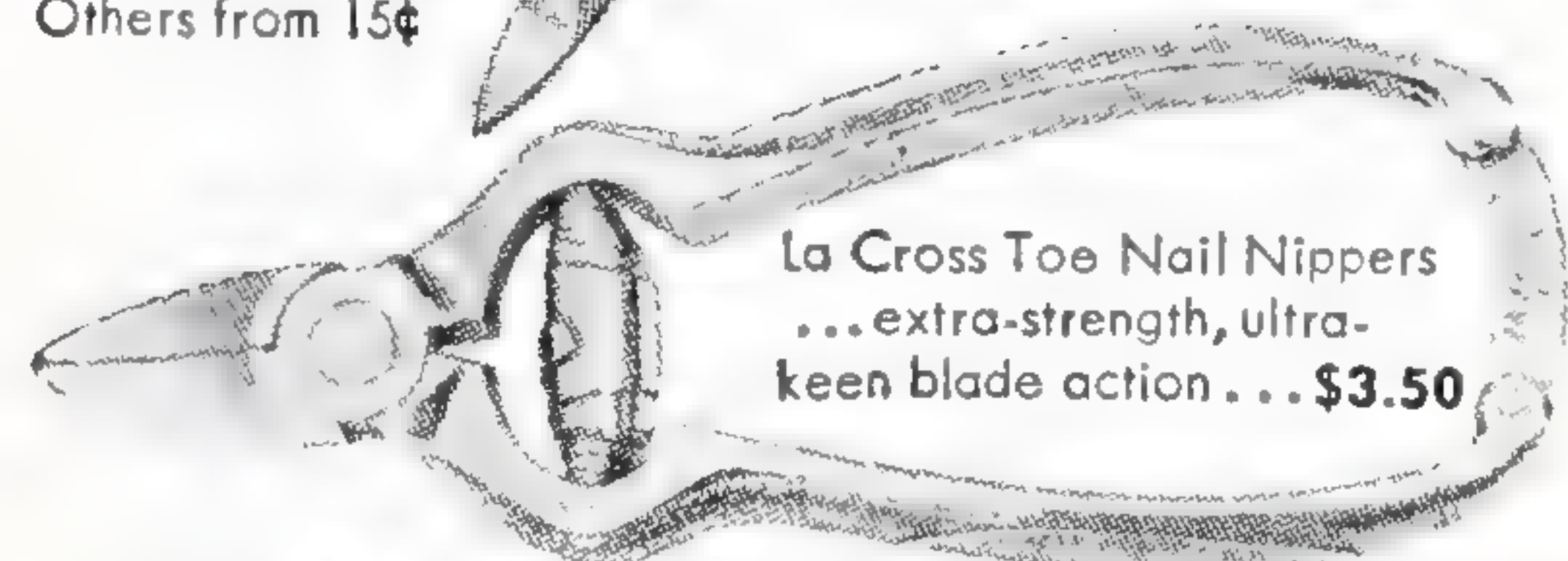
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At 12:25 PM (EDT) famous commentator CAROL DOUGLAS makes "BEAUTY AND FASHIONS" a daily delight on your local ABC station. CAROL is a bright, "fresh up" tonic . . . and her ideas and suggestions on beating the heat are useful to every gal from eight to eighty. Incidentally, BILL CULLEN is featured with CAROL, too, which makes "BEAUTY AND FASHIONS" quite a twin-treat for everyone.

Later in the day, at 2:30 PM (EDT) to be exact, another breezy audience participation show is heard on your local ABC station—"CHANCE OF A LIFETIME"—a program full of amazing give-aways, zip and zing! JOHN REED KING hands out the fabulous prizes and keeps matters humming in honey-smooth fashion every Monday through Friday.

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Joan Lansing

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How a Star Is Born

(Continued from page 41) your family does not have one) and make a collection of good recordings. The Charles Laughton dramatic readings are a "must" experience for all drama students.

Read every volume of plays available in your public or school library. Read the ancient Greeks: Aeschylus, Euripides, and Sophocles. Read Molière, Racine, Rostand. Read Shakespeare, Wilde, Shaw, and Noel Coward. Read Tennessee Williams, Erskine Caldwell, and the early spine-tinglers of Mary Roberts Rinehart. Write to Samuel French, Inc., New York, New York, for a list of plays available in paper-backs. Buy what interests you, and—if possible—earn the money to make the purchase.

Read the biographies of great players to find out how they felt about their own theatrical lives, how they prepared for their roles and what their mistakes were.

Bear in mind that life does not consist of a single note, but of the scale. Read the great humorists, and become familiar with the comedies which have become a part of American theatrical lore.

Study people; note how they react when angry, embarrassed, bored, excited, frightened, or merely preoccupied.

Keep a notebook in which you describe unusual mannerisms; decide what these mannerisms reveal about the person.

Subscribe to one of these publications (or ask someone to subscribe for you as a Christmas or birthday present): The Hollywood Reporter, 6715 Sunset Boulevard, Hollywood 28, Cal.—\$15.00 per year, published five days per week; Variety, 154 West 46 Street, New York 19, N. Y. \$10.00 per year (\$11.00 Canadian or foreign), published five days per week; Theatre Arts, 130 West 56 Street, New York 19, N. Y. \$5.00 per year, published monthly; Actor's Cues, Show Business, 155 West 46 St., \$9.50 per year.

Don't aspire to a theatrical career for the sole purpose of becoming rich and famous. Only about two per cent of those who enter the field attain top income-tax brackets, but there are thousands who earn much the same annual wage as a schoolteacher, a chemist, or an attorney. Competence, integrity, and serving a useful purpose in life should be the goal; oddly enough, money often will follow.

NEVER tell yourself or anyone else that you, personally, have no yearning for a theatrical career, but that you must struggle to please your mother, your grandmother, or dear old Aunt Cornelia. The only valid reason for seeking any career is your own driving, stubborn determination to excel in your chosen field.

Stand before a mirror and talk. Watch yourself to be certain that you do not make faces in the process. The use of exaggerated facial expression is known, theatrically, as mugging. Sometimes it has a purpose, but you must be thoroughly in command of great technique before you will understand that purpose.

When you talk, don't flourish your eyebrows; they are not elevators. Don't squint your eyes, don't pop them. Don't talk out of the corner of your mouth, don't drop your chin in folds. Ask your friends and family to mention any unusual or disfiguring facial mannerisms you may have.

Don't gesture unless you do it purposefully and to illustrate a specific point. Don't tug at your hair, your ears or your chin. Don't bite your nails. Don't stand or sit with your arms crossed upon your stomach.

Walk toward a full-length mirror to be sure that you walk tall, as tall as possible, as if you were suspended from the sky by a wire so strong that it only allowed your feet to touch the ground lightly. Be

sure that you don't walk pigeon-toed.

However, it is true that all ordinary rules fail when applied to those who aspire to comedy. Comedy is like gold—present where you find it. No one knows what makes a comedian funny.

Men like Bob Hope, Jack Benny, Danny Kaye, or, in a more sophisticated sense Robert Montgomery, Robert Cummings, or Clifton Webb are so talented that their careers developed naturally.

Shun self-styled teachers of elocution. A dramatic coach is an entirely different thing. He or she is an accredited and trained member of a school faculty, or an employee of a studio, or an ex-member of either group who can point to a number of highly successful students as recommendation of his or her instruction.

If you can sing, join the glee club and participate in school operettas.

Join the debating society.

TRY OUT FOR SCHOOL PLAYS.

After High School—What?

If it is at all possible, the dramatic neophyte should attend college for a year or two at least, or should enroll in one of the celebrated dramatic schools.

Excellent drama courses are given at American Academy of Dramatic Arts, N. Y., N. Y.; Cornell University, Ithaca, N. Y.; Irvine (Theodora) School of Drama, N. Y., N. Y.; Los Angeles City College, Los Angeles, Cal.; Northwestern University, Evanston, Ill.; Pittsburgh Tech., Pittsburgh, Pa.; Pasadena Community Playhouse, Pasadena, Cal. (Tuition: 1st year—\$600; 2nd year—\$500; 3rd year, by invitation only—\$400); Rice Institute, Houston, Tex.; Southern Methodist University, Dallas, Tex.; Stanford University, Palo Alto, Cal.; Syracuse University, Syracuse, N. Y.; University of Cal., West Los Angeles, Cal.; University of Colorado, Boulder, Colo.; University of Iowa, Iowa City, Ia.; University of Missouri, Columbia, Mo.; University of Texas, Austin, Tex.; Washington State University, Pullman, Wash.; Yale University, Hartford, Conn.

If college or dramatic school training beyond your means, don't despair. Get a job in a theater as usherette, or as cashier; try for a job as a department store mannequin; get acquainted with the people in your local radio station and work in the office until you can read fashion news over the air, or until you can participate in an advertising skit. Take a job in the ticket office of the railroad or the air line which serves your town. In brief: Be in position to be seen by the public.

During summer vacations, those who aspire to a theatrical career should associate themselves with a summer theater of some capacity. Professional theaters frequently run schools in connection with their six to ten weeks of activity.

Guest appearance theaters usually utilize local talent in minor roles.

Amateur theaters, also called experimental or little theaters, are entirely the work of the novices except for the effort of a professional coach. Work in the theaters gives the worker an excellent concept of all phases of the theater. Backdrops have to be contrived, wings have to be constructed and painted, properties (props) have to be built or scavenged, costumes have to be designed, the material purchased, and the garments manufactured. The hard economical relationship between what is taken in at the box office and the expense of running a theater and meeting a payroll is eloquently demonstrated.

At this point the sincere dramatic novice does not moan in defeat: "But we have no amateur theater in our town." Instead, he or she proves that the dynamism which

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is essential for success is already part of his or her nature: The novice organizes a theater group. Every town, however small, is eager for some sort of theatrical activity. Fraternal groups which wish to raise money are usually willing to sell tickets to provide audiences. Public-spirited townspeople often loan props and costumes, once they are convinced that your group is earnest and hard-working, and your local theater manager or owner may even serve as a talent scout.

Anyone who is planning a dramatic career might as well learn at once that the going is rough, the obstacles Herculean, the defeats and disillusionment constant . . . but that the rewards are in proportion to the difficulty of their attainment.

How Far Am I from the Nearest Talent Scout?

You are no farther away from the nearest talent scout than you are away from the nearest still or eight-millimeter camera. If you are living in so remote a section that you are convinced no talent scout will ever penetrate the wilderness, and if you are convinced that you are pretty enough and have enough personality, enthusiasm, and health to try for a picture career (and if a great many of your friends agree with you), all you need do is to pose for a series of pictures, color preferred, and to send the finished prints to the studio of your choice.

If it is at all possible, you should have your photographer friend take a reel of movie film of you walking, talking, laughing, and turning your head slowly from side to side. On the back of the still pictures, or enclosed with the movie film, you should chart your coloring, your age, height, weight, hobbies, a list of your experiences in acting, what parts you have taken in what plays, what person in pictures at present you resemble (if you do, truly), and why you would like to have a theatrical career.

If you are enrolled in a dramatic school or a college, and if you have what appeals to theater and motion picture audiences, you will be discovered in spite of yourself. To continue to live, Hollywood and Broadway must have a constant infusion of new blood; ambitious neophytes bring that new blood into the profession and there is no other way of getting it.

Nearly every talent scout in Hollywood is in constant touch with the heads of university drama departments; every tal-

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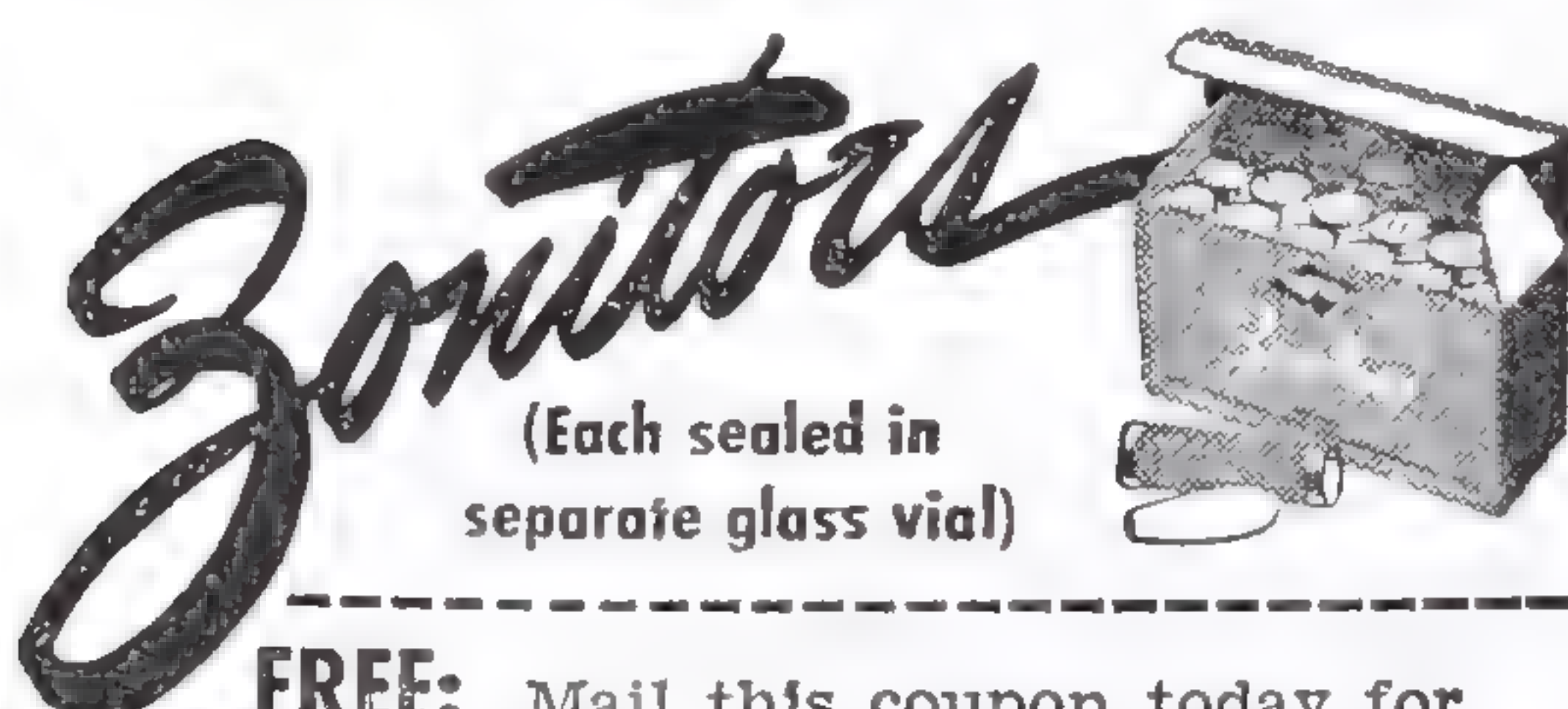
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ent scout receives hundreds of letters each week from theater owners, dramatic coaches, producers of local pageants, and other judges of talent. Whenever possible, these recommendations are checked.

This is positive: If you are equipped by nature and training for a Hollywood chance, you will get it.

Warning

Do not pay anyone a penny for an "introduction to an agent," or for an introduction or a letter to a talent scout, a director, a producer, an agent, or even to a studio gateman. If anyone suggests that, for such a sum as twenty-five dollars, he can introduce you to an influential person who can get you into motion pictures, give the suggester's name to your local police chief.

Do not pay anyone except your home town photographer for having pictures taken. Too many traveling photographers have stimulated business by implying that studies made by them would be forwarded to casting directors in Hollywood for a fee. Your local photographer can do more for you than any stranger; he, too, has the privilege of submitting beautiful pictures.

Do not pay a penny for a screen test. If a studio decides to screen test you, the studio will pay the cost. (Incidentally, a black-and-white test costs from \$250 upward; color test considerably more.)

If you are in doubt about the authenticity of a talent scout who approaches you, simply wire the studio which the scout says he represents, asking that studio to identify the person by telegraph collect.

In brief: Don't pay a stranger one cent for anything represented as an entree to the motion picture industry. Don't pay to have your picture published in a "casting directory." Don't pay to have your picture put "on file." Don't be gullible.

How Does One Go About Getting an Agent?

A neophyte never "gets" an agent. It is the agent who gets the neophyte.

It is only fair to point out, in regard to agency-player relationships, that a newcomer will be given as many different opinions about the value of certain agencies as there are agencies and clients who are served by them.

Basically, an agent's function is to keep a player working. For this, the agent collects ten per cent of a player's salary.

An untrained newcomer to Hollywood cannot, usually, get an agent because an untrained newcomer has nothing of theatrical value to sell. However, some agents work as informal talent scouts and take their provisional clients on a round of casting offices; if no interest is shown by studios, the protégé is dropped. An agent wants to represent a group of players who work constantly at large salaries, and who have the career potential of commanding larger and yet larger salaries. When a studio becomes interested in a partially trained, serious-minded newcomer, that person will be given a list of agencies and will have no trouble securing an agent to negotiate a contract.

However, if you would like a list of West Coast Artists' Agents, send a stamped self-addressed envelope to Artists' Agents' Editor, PHOTOPLAY, 205 East 42nd St., New York 17, N. Y.

At What Salary Are Players Started?

Starting salary depends entirely upon the amount of training a newcomer has had. Some studios sign high school and college students at \$75 per week, and insist that the young hopefuls complete their education. More seasoned players who have had stock experience are usually signed at \$125 per week. One studio, which takes seasoned players and gives them

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further training, usually starts a neophyte at \$200 per week.

To a person living in a small town and getting by at school on an allowance of five dollars per week, these salaries seem, at first glance, to be princely.

They should be analyzed. A person drawing a weekly salary of \$75 must pay:

10 per cent agent fee.....	7.50
Income and Soc. Security taxes	12.00
Rent (2 girls in \$100 mo. apt.)..	12.50
Food (expensive in L.A.).....	15.00
Transportation (bus fares)	2.50
(a car would be too expensive)	
Clothing and cosmetics	12.50

\$62.00

It is clear that, if the absolute essentials of life cost the newcomer \$62 per week, even Einstein can find no greater a remaining sum than \$13 with which to pay Guild dues, make church gifts, and provide dental and medical care, insurance premiums, and some recreation.

How Long, in General, Does It Take to Get One's First Big Part?

Approximately five years from the time one starts training. This fact is modified by exceptions, of course, but it is safe to advise a struggling actor to give up and try another field if, at the end of five years of study (this includes college work or dramatic school training) there has been no indication that success is imminent.

To illustrate the points presented in this article, Photoplay has selected certain Hollywood newcomers, at present unknown to motion picture audiences, who—in the opinion of the magazine—are destined to be the great stars of tomorrow. The first of these is Marilyn Monroe. Others will be described in later issues.

Marilyn Monroe was born Norma Jeane Dougherty, June 1, 1928, in Los Angeles. She is a natural blonde; her eyes are blue, her eyebrows and eyelashes are dark brown and her eyelashes are exceptionally long. She is 5 feet 5½ inches tall, and she weighs 118 pounds. Her skin is flawless except for one small, fascinating mole on her left cheek. Her face is heart-shaped, teeth perfect, lips full.

Marilyn's family could not afford dancing lessons (Marilyn spent most of her life with her aunt, Mrs. Ana Lower), but several of Marilyn's girl friends were studying, so she persuaded them to teach her the steps they learned.

She was spotted by a talent scout for the

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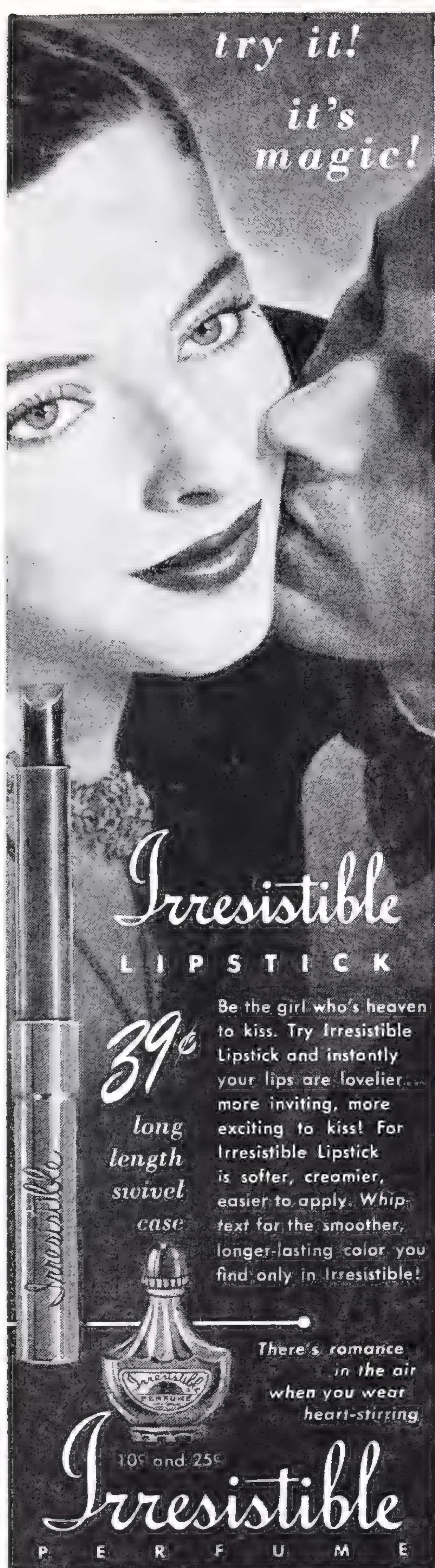
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first time when she was thirteen and was a student at Emerson Junior High School in Westwood. At the time she was taller than her classmates, so she had to play male parts in school plays.

During her high school days, Marilyn tried repeatedly to try out for school plays, but by that time she had become so self-conscious and timid that, try as she would, she couldn't make the words come out when she attempted to read parts. She never won a single part.

When she was sixteen she married a neighborhood boy who was going to war. Her marriage didn't interfere with her high school training. After she was graduated, she and this boy (who has been far more a friend than a sweetheart) were divorced. They are still good friends.

She took work as a model for David Conover. His color studies of her were so beautiful that the photographic processing company recommended her to other photographers. She became so interested in photography that she decided to become a professional photographer; meanwhile, she posed for Andre de Dienes and for Valentina Serra, who photographs the men of distinction.

Abruptly, Marilyn's picture appeared, in one month, on the covers of four magazines. Everything happened in one day: the talent scout from RKO telephoned for an appointment, she was asked to work for several eager photographers, Twentieth Century-Fox asked her to report for a test. She went to Twentieth, nearly died of fright when Academy Award winner Leon Shamroy was assigned to do her color test. He was understanding, kind, appreciative. Marilyn was signed at a beginning salary of \$125 per week.

For six months Marilyn was put through the Twentieth Century-Fox talent school; she was given singing and dancing lessons; she was taught voice management, pantomime, camera technique. At the end of the first option period, she was invited to remain and was sent to the Actors' Laboratory Theatre for further seasoning.

At the end of her first motion picture year, Marilyn was dropped by the studio. She had worked, without lines, in "Mother Wore Tights" with Betty Grable. She had said "Hello" to June Haver in a church sequence in "Scudda-Hoo, Scudda Hay," and the scene had been cut. June told Marilyn, "Don't be discouraged; I once said 'Hello' to Alice Faye in a picture."

For a month, Marilyn was without a job. She had not been able to save any money. She did some modeling to buy bread; she worried. She wondered about the future.

Then she was signed by Columbia. She was there for one year, during which she worked in a nine-day musical called "Ladies of the Chorus." At the end of a year, Columbia dropped her option.

Something happened to Miss Monroe's pride, to her determination, and to her spunk. This thing had gone far enough,

she decided. Things simply weren't "going to happen" to give her success. She was going to have to work for it. She employed a dramatic coach, Natasha Lytess, who had worked with Max Reinhardt, and she began to study, study, study.

She worked for a few weeks in "Love Happy" during which she was one of the blondes chased by Groucho Marx. She took whatever modeling jobs she could get.

She changed agencies, moving to William Morris, who secured work for Marilyn in "A Ticket to Tomahawk." She spent five weeks in Durango, Colorado, on location, and she studied every minute of every day when she was free from the camera. Her resolution was noted and admired by the rest of the company, including Anne Baxter and Dan Dailey. The William Morris Agency received good reports on her.

She was put to work in "Asphalt Jungle." After Marilyn had read for John Huston, he said quietly, "Well, you're an actress." This was in the nature of graduation.

Her next picture was "The Big Wheel," in which she had three lines, followed by six or eight lines in "Right Cross."

The William Morris Agency then secured a small part for Marilyn in "All About Eve" at Twentieth, and after watching Marilyn's workmanlike approach to her small part, the officials decided to sign her.

Because she has all the essential equipment including talent, intelligence, beauty, and flexibility, and because she is now determined to study, to improve herself in every possible way, and to be guided by the wisdom of her studio mentors, Marilyn Monroe is destined for stardom.

In the next chapter, you will be told exactly what sort of training is given to talented and partly-prepared newcomers.

Active Summer Theaters—1950

As Photoplay goes to press, the summer Straw-hat Theaters are still active. In your town or near you, a group of players is demonstrating what must be learned.

In general there are three types of summer theater: the Equity companies which use Equity members (Equity is the theatrical labor union) and which often have a school in connection with the theater. Tuition for a summer of speech and body work, association with professionals, and instruction in the fundamentals of drama usually costs around \$200, sometimes more, sometimes less, depending upon locality.

The second type is the Guest Star Theater which usually has an Equity quota (a certain number of non-union persons may be employed).

The third type is the amateur theater (Little Theater) which is usually coached by a professional teacher, or which may be an extension of a university program. If you would like a list of summer theaters send a stamped self-addressed envelope to Theater Editor, PHOTOPLAY, 205 E. 42 St. New York 17, N. Y.

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BY JERRY ASHER

that new guy

NO listen to the man talk, an extremely pleasant pastime, you'd think he was born backstage in a wardrobe trunk. Actually, with only seven pictures to his credit, James Whitmore is still so new to fans, he could proudly push James Whitmore III's carriage down Hollywood boulevard and go unrecognized. He tried once.

Exactly one person stopped him and he said: "Watch it, Bud. When you make a left turn—stick out your hand!" You probably remember Whitmore best as the laconic, tobacco-spitting sergeant in M-G-M's "Battleground." For that performance Hollywood remembered him enough to nominate him for an Academy Award. He didn't win an Oscar and he didn't expect to win one. In typical fashion, when he was apprised of the nomination this outspoken honest *hombre* said: "I'm not kidding myself. I'm out of my league and I won't win. I'm still the same little guy who was out of work for one year on Broadway."

James Allen Whitmore was born in White Plains, New York. His mother is non-professional, his father is still devoting himself to public relations work. James is sandy haired, blue eyed; he's a stocky five foot ten, weighing 170 pounds. He's one of the best educated actors to hit Hollywood, which paradoxically creates confusion! He has no sense about clothes, in fact, some still wonder if he owns coat and pants that match. As one pernicious person put it: "Whitmore looks like a frustrated truck driver—and talks like a Yale graduate!" The latter he happens to be.

Previous to his *Whiffenpoof* days, he was very active in sports, mainly around Buffalo. Eventually he dived into dramatics and came up in Gilbert and Sullivan operas. He appeared with the Yale Drama School Players and during the war, from combat instructor he became a lieutenant in the Marine Corps. With them he saw serious action, which only added to his enthusiasm for living.

At M-G-M, Whitmore, who hates crowds but loves people, is the best mixer on the lot. He likes to read Joseph Conrad and listen to modern composers. He has two tremendous talents—for mimicry and for eating like a horse! Like Van Johnson and John Hodiak, he belongs to the bring-your-own-lunch-bucket brigade. Unlike John and Van, he comes out of a scene like a punchy perfectionist. In other words, he's still so intense in acting, he hasn't learned how to relax.

Jim isn't publicity minded, which didn't prevent him from marrying Nancy Mygatt, press agent for the Peterborough summer stock company in 1947. Following this engagement, he played his first Broadway role as the wise-cracking sergeant in "Command Decision," which won him several distinguished acting awards and beautiful beckoning from Hollywood.

When his studio sent him to New York to attend the opening of "The Next Voice You Hear," naturally he had to stop off and greet the folks in Buffalo. "What's Hollywood like?" was the first question they asked him. The nice guy began beaming from ear to ear.

"Just like Buffalo—without snow!" he answered.



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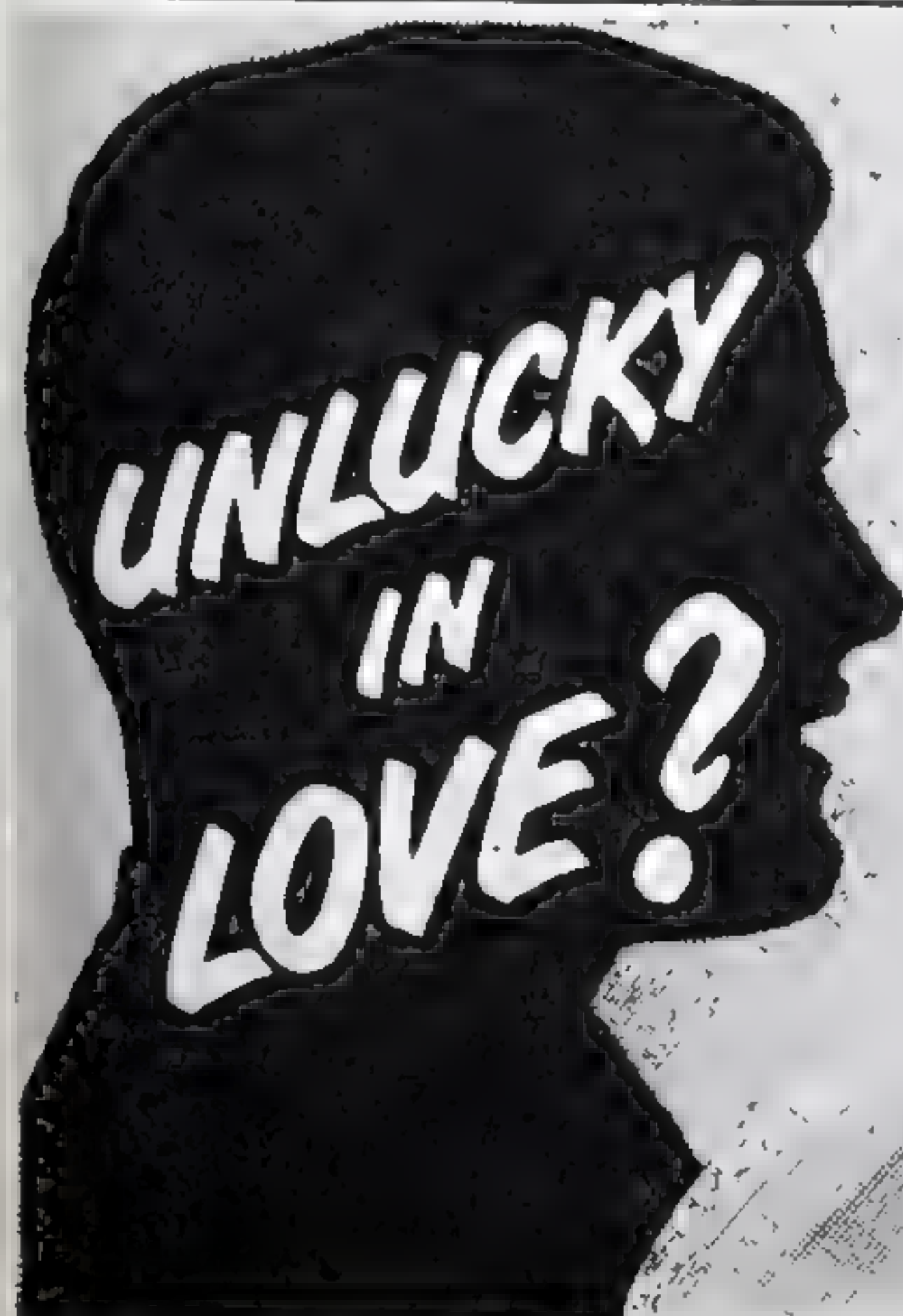
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Brief Reviews

✓✓ (F) **ADMIRAL WAS A LADY**—UA: An off-the-beaten-track comedy on how the lives of four ex-GI's (Edmond O'Brien, Johnny Sand, Dick Erdman and Steve Brodie) are complicated by the arrival of ex-Wave Wanda Hendrix, who's trying to locate her fiancé. With Rudy Vallee. (Aug.)

✓✓✓ (F) **ANNIE GET YOUR GUN**—M-G-M: Wonderful film version of the smash Broadway musical. Betty Hutton is outstanding as the world's top gal sharpshooter. Howard Keel is a great new find as the object of her affections. With Keenan Wynn, Louis Calhern, J. Carroll Naish. (June)

✓✓ (A) **ASPHALT JUNGLE, THE**—M-G-M: A brutally frank and ironic story of a jewelry store holdup and the punishment of its executors. With Sterling Hayden, Louis Calhern, Sam Jaffe, James Whitmore, Jean Hagen and Marilyn Monroe. (July)

✓ (F) **BEYOND THE PURPLE HILLS**—Columbia: Standard Autry epic with Gene as a sheriff tracking down a slippery murderer. With Hugh O'Brian, Jo Dennison, Don Reynolds. (Aug.)

✓✓ (F) **BIG HANGOVER, THE**—M-G-M: Van Johnson's not allergic to love when psychiatry student Elizabeth Taylor tries to cure him of his allergy to liquid spirits. It's gay and good looking. (June)

✓✓ (F) **BIG LIFT, THE**—20th Century-Fox: Montgomery Clift and Paul Douglas appear as a couple of GI's who help run the air lift that beats the Russian blockade of Berlin. Cornell Borchers and Bruni Lobel are their *frauleins*. (June)

✓✓ (A) **BRIGHT LEAF**—Warners: A colorful tale about the tobacco-growing country of 1894 with Gary Cooper as a tenant-farmer who becomes rich by the invention of the cigarette machine. With Pat Neal, Lauren Bacall, Jack Carson. (July)

✓✓ ½ (F) **BROKEN ARROW**—20th Century-Fox: Beautiful, intelligent Western. Jimmy Stewart a fearless frontiersman tries to effect a peace treaty with Apache Chief Jeff Chandler despite opposition from both Indians and renegade Americans. Debra Paget is a lovely Indian maiden. (Aug.)

✓✓ ½ (A) **CAGED**—Warners: Eleanor Parker, a young first offender becomes a hard, bitter woman after a year in prison. An interesting but morbid film. With Agnes Moorehead, Hope Emerson. (July)

✓ (A) **CARGO TO CAPETOWN**—Columbia: Broderick Crawford and John Ireland are wasted in a brawny sea yarn with little excitement and less originality. Ellen Drew's the girl. (July)

✓✓ (F) **CHEAPER BY THE DOZEN**—20th Century-Fox: The amusing and episodic adventures of a large family in which Clifton Webb plays a brilliant but eccentric father; Myrna Loy, an understanding mother and Jeanne Crain, Barbara Bates, the two elder daughters. (July)

✓ (F) **COLT .45**—Warners: Unbelievable and rather dull story of men who fight and die because of the Colt repeating pistol. Randolph Scott's the salesman who introduces the gun in the West; Zachary Scott's the dastardly villain; Ruth Roman, the love interest. (Aug.)

✓✓ (F) **CURTAIN CALL AT CACTUS CREEK**—U-I: The hilarious trials of a broken-down repertory company with Donald O'Connor as a stage-struck prop-man who saves the show. Vincent Price and Eve Arden add to the fun. (June)

✓✓ (A) **DAMNED DON'T CRY, THE**—Warners: An interesting gangster melodrama that has Joan Crawford going from a respectable but poor housewife, to racketeer David Brian's ladylove. With Kent Smith and Steve Cochran. (July)

✓ (F) **DEVIL'S DOORWAY**—M-G-M: Robert Taylor, a full blooded Shoshone Civil War Hero returns to his Wyoming ranch and discovers even good Indians aren't wanted. Paula Raymond's a lady attorney, Louis Calhern, a shady lawyer in this fair-to-middling Western. (Aug.)

✓✓ ½ (F) **FATHER OF THE BRIDE**—M-G-M: Hilarious comedy about the complications of wedding preparations. Liz Taylor is breathtakingly beautiful as Don Taylor's bride and Spencer Tracy, Joan Bennett make delightful parents. (July)

✓✓ (F) **FURIES, THE**—Wallis-Paramount: This colorful drama stars the late Walter Huston as a cattle baron who rules his empire with an iron hand, his daughter Barbara Stanwyck with kid gloves. With Judith Anderson and Wendell Corey. (Aug.)

✓✓ ½ (F) **GOLDEN AGE, THE**—March of Time-RKO: This assemblage of newsreel clips gives an authentic and fascinating picture of "the roaring twenties." Its stars are the real-life people who figured prominently in that turbulent decade. (July)

✓✓ (A) **GUNFIGHTER, THE**—20th Century-Fox: Off-the-beaten-path Western with more suspense than shooting as outlaw Gregory Peck, fighting against time, tries to persuade his estranged wife Helen Westcott to start a new life with him. With Millard Mitchell, Jean Parker. (July)

✓✓✓ (A) **IN A LONELY PLACE**—Columbia: One of the year's best murder mysteries, with Humphrey Bogart as the chief suspect; Gloria Grahame and Frank Lovejoy. (July)

✓✓ (F) **JACKIE ROBINSON STORY, THE**—Jewel-Eagle Lion: Baseball fans will love this true life story of the famous Brooklyn Dodger second-baseman with Jackie himself in the leading role and Ruby Dee, Minor Watson and Louise Beavers lending able support. (Aug.)

✓ (F) **KILL THE UMPIRE**—Columbia: Ex-ball player William Bendix, longing for his home on the diamond, gets a job as an umpire and discovers what these much abused fellows go through. It's funny in spots. With Una Merkel, Ray Collins. (Aug.)

✓✓ (A) **KIND HEARTS AND CORONETS**—Rank-Eagle Lion: Delightfully different type of satire in which Dennis Price merrily sets out to



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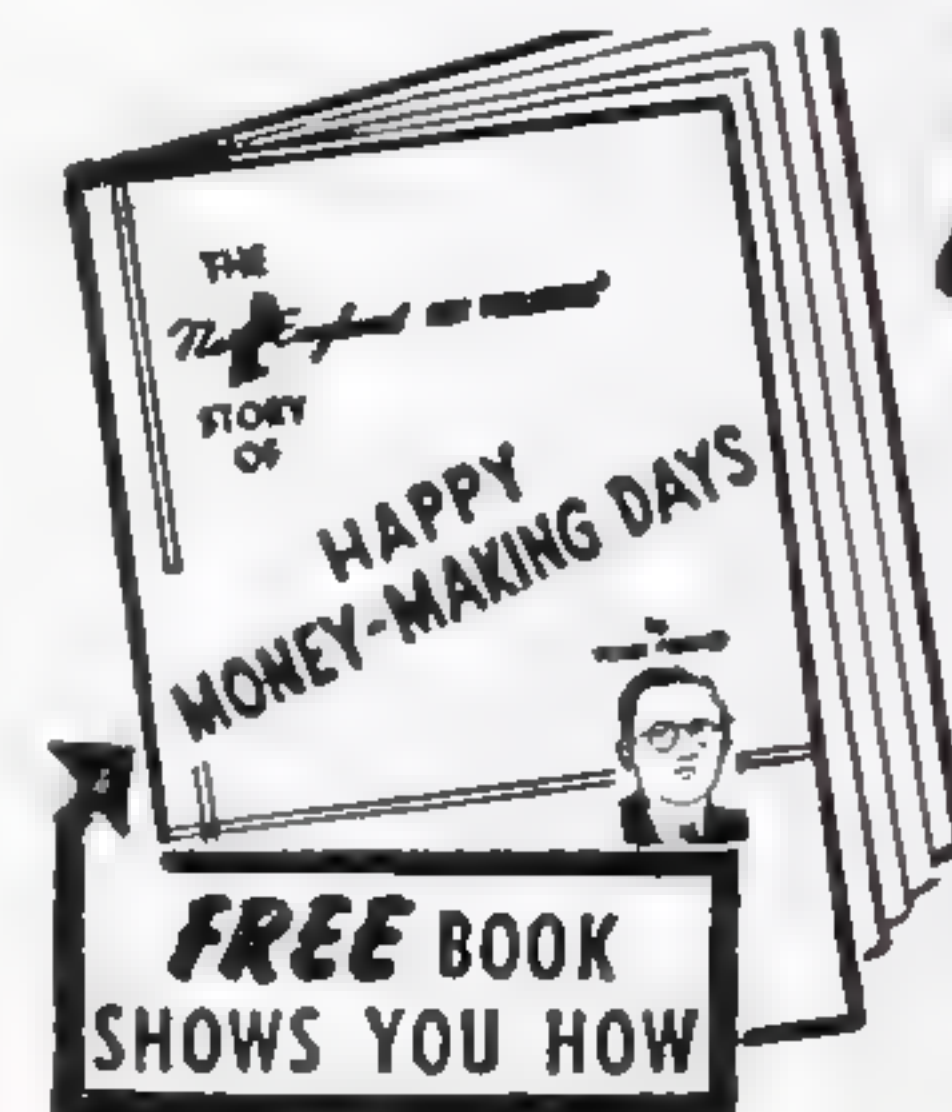
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eliminate eight relatives (all brilliantly played by Alec Guinness) who stand in the way of his title. With Valerie Hobson, Joan Greenwood. (Aug.)

✓ (A) **LAWLESS, THE** — Paramount-Pine-Thomas: Newspaper-owner Macdonald Carey and Gail Russell are the only defenders of Lalo Rios, a Mexican crop-picker who gets involved in a fight that almost snowballs into a lynching. A hard-hitting drama. With Johnny Sands. (July)

✓✓ (F) **LOVE THAT BRUTE**—20th Century-Fox: Strictly for laughs is this spoof of the roaring twenties. Paul Douglas, a racketeer with a murderous reputation and a heart of gold keeps his "victims" in his basement, a little brat, Paul Price, in his nursery, and Jean Peters in his heart. (Aug.)

✓✓ (F) **LOUISA**—U-I: Sprightly comedy about love over sixty with Spring Byington being hotly pursued by millionaire Charles Coburn and grocer Edmund Gwenn, to the amazement of her family, Ronald Reagan, Ruth Hussey, Piper Laurie. (Aug.)

✓✓✓ (A) **MEN, THE** — Kramer-UA: Marlon Brando makes his screen debut as a paralyzed World War II vet who rehabilitates himself with the help of his girl Teresa Wright and his doctor, Everett Sloan. Strong screen fare. (July)

✓ (F) **MY FRIEND IRMA GOES WEST**—Wallis-Paramount: Not as funny as its predecessor, this sequel takes Irma (Marie Wilson) and Jane (Diana Lynn) to Las Vegas, where they all but wreck the town. John Lund, Jerry Lewis, Dean Martin. (Aug.)

✓ (F) **MYSTERY STREET** — M-G-M: Semi-documentary thriller starring Ricardo Montalban as a police lieutenant who investigates the murder of B-girl Jan Sterling. Marshall Thompson is the No. 1 suspect, Sally Forrest, his loyal wife. (Aug.)

✓✓ (F) **NEXT VOICE YOU HEAR, THE** — M-G-M: Profoundly moving story of the way an average American family reacts when the Voice of God is heard over radio. With James Whitmore, Nancy Davis, Gary Gray, Lillian Bronson. (Aug.)

✓✓ (A) **NIGHT AND THE CITY**—20th Century-Fox: Richard Widmark is nastier than ever in this seamy story of the wrestling racket in foggy London. Gene Tierney and Hugh Marlowe are but briefly seen as the only decent people. (Aug.)

✓½ (A) **ONE WAY STREET**—U-I: James Mason is his menacing self again as an illegal doctor hired by gangster, Dan Duryea. Marta Toren is Dan's girl who runs off to Mexico with Mason and suffers the consequences. Not for the squeamish. (June)

✓ (F) **OUTRIDERS, THE**—M-G-M: Joel McCrea, Barry Sullivan, James Whitmore, fugitives from Union prison camp, pose as outriders for a wagon train, headed by Ramon Navarro, which is carrying a million dollars and Arlene Dahl. (June)

✓✓½ (F) **REFORMER AND THE REDHEAD, THE**—M-G-M: June Allyson and hubby Dick Powell team up in a comedy about a young lawyer, campaigning for mayor. There's wonderful slapstick with a lovable lion. David Wayne, Cecil Kellaway, Marvin Kaplan have a high time of it, too. (June)

✓ (F) **RETURN OF THE FRONTIERSMAN**—Warners: Only redeeming points of this violent Western are a good performance by Gordon MacRae and lush Technicolor. With Julie London, Jack Holt, Rory Calhoun. (Aug.)

✓✓ (F) **ROCK ISLAND TRAIL**—Republic: A lusty, colorful Western about the building of the Rock Island R.R. With Forrest Tucker, Adele Mara, Adrian Booth. (June)

✓½ (A) **SECRET FURY, THE**—RKO: A tantalizing thriller with Claudette Colbert confronted with a marriage she cannot remember. A couple of murders take place before Robert Ryan solves the mystery. With Paul Kelly, Jane Cowl. (June)

✓ (F) **SIERRA**—U-I: The scenery's the only redeeming feature of this rather dull Western featuring Audie Murphy, Wanda Hendrix, Dean Jagger—all of whom deserve something better. (June)

✓½ (F) **SKIPPER SURPRISED HIS WIFE, THE**—M-G-M: There's loads of laughs when skipper Bob Walker tries to run his home and family as he would a ship and its crew. With Joan Leslie, Spring Byington, Jan Sterling, Edward Arnold. (June)

✓✓ (A) **SLEEPING CITY, THE**—U-I: Richard Conte's the detective out to smash New York's narcotic racket in this semi-documentary drama. Peggy Dow and Coleen Gray supply the romance. (July)

✓ (F) **SUNSET IN THE WEST**—Republic: This time Roy Rogers is a cattle buyer who helps sheriff, Will Wright, capture nasty gangsters. Penny Edwards and Trigger are also on hand. (Aug.)

✓✓✓ (F) **THREE LITTLE WORDS**—M-G-M: A lavish musical with heart, based on the lives and music of Bert Kalmar and Harry Ruby. Fred Astaire and Red Skelton are the songsmiths, Vera-Ellen and Arlene Dahl, the girls they marry. With Keenan Wynn, Gloria De Haven. (Aug.)

✓✓ (F) **TICKET TO TOMAHAWK, A**—20th Century-Fox: An action-packed satire on Westerns with Dan Dailey, Anne Baxter, Rory Calhoun. (July)

✓½ (A) **UNDER MY SKIN**—20th Century-Fox: Based on a Hemingway story about a boy's devotion to his crooked jockey father, the film has an exciting European background; good performances by John Garfield, Micheline Puelle, Orley Lindgren. (June)

✓✓ (F) **WABASH AVENUE**—20th Century-Fox: Chicago in the '90's is the setting of this plush Technicolor musical which has Betty Grable as a honky-tonk entertainer and Phil Harris and Victor Mature trying to out-scheme each other. (July)

✓½ (F) **WAGON MASTER**—Argosy-RKO: Ben Johnson and Harry Carey Jr. lead Ward Bond and his Mormon pioneers across the perilous plains. Joanne Dru provides romantic interest. (June)

✓½ (A) **WHITE TOWER**—RKO: The attempts of Glenn Ford, Valli, Claude Rains, Sir Cedric Hardwicke and Lloyd Bridges to scale the most dangerous peak in the Swiss Alps provide a drama filled with romance and excitement. (June)

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Casts of Current Pictures

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DESTINATION MOON — Pal-Eagle Lion: Jim Barnes, John Archer; Dr. Cargraves, Warner Anderson; General Thayer, Tom Powers; Joe Sweeney, Dick Wesson; Mrs. Cargraves, Erin O'Brien Moore.

DUCHESS OF IDAHO—M-G-M: Christine Duncan, Esther Williams; Dick Layn, Van Johnson; Douglas J. Morrissey Jr., John Lund; Ellen Hallet, Paula Raymond; Matson, Clinton Sundberg; Peggy Elliot, Connie Haines; Cyril, Mel Tormé; Linda Kinston, Amanda Blake; Chuck, Tommy Farrell. Themselves, Eleanor Powell and Lena Horne.

FLAME AND THE ARROW, THE—Warners: Dardo, Burt Lancaster; Anne, Virginia Mayo; Alessandro, Robert Douglas; Nonna Bartoli, Aline MacMahon; Ulrich, Frank Allenby; Piccolo, Nick Cravat; Francesca, Lynne Baggett; Rudi, Gordon Gebert; Troubadour, Norman Lloyd; Apothecary, Victor Kilian; Papa Pietro, Francis Pierlot; Skinner, Robin Hughes.

FRIGHTENED CITY—Columbia: Sheila Bennet, Evelyn Keyes; Matt Krane, Charles Korvin; Dr. Ben Wood, William Bishop; Alice Lorie, Dorothy Malone; Francie Bennet, Lola Albright; Johnson, Barry Kelley; Comm. Ellis, Carl Benton Reid; Dr. Cooper, Ludwig Donath; Moss, Art Smith; Andy Bennet, Whit Bissell; Mayor, Roy Roberts; Belle, Connie Gilchrist; Skrip, Dan Riss; Officer Houlihan, Harry Shannon; Walda Kowalski, Beverly Washburn; Mrs. Kowalski, Celia Lovsky; Owney, Richard Egan; Danny, Walter Burke; Joe Dominic, Peter Virgo; Dr. Penner, Arthur Space; Ted James, Don Kohler; Willie Dennis, Jim Backus; Tom, Peter Brocco; Jerry, Tommy Ivo; Mrs. Dominic, Angela Clarke.

GOOD HUMOR MAN, THE—Columbia: Biff Jones, Jack Carson; Margie Bellew, Lola Albright; Bonnie Conroy, Jean Wallace; Stuart Nagel, George Reeves; Johnny Bellew, Peter Miles; Inspector Quint, Frank Ferguson; Slick, David Sharpe; Fats, Chick Collins; John, Eddie Parker; Officer Rhodes, Pat Flaherty; Officer Daley, Richard Egan; Steven, Arthur Space; Bride, Victoria Horne; Stoker, Jack Overman.

GREAT JEWEL ROBBER, THE—Warners: Dennis, David Brian; Martha, Marjorie Reynolds; Sampter, John Archer; Mrs. Vinson, Jacqueline de Wit; Brenda, Alice Talton; Peggy, Perdita Chandler; Lieut. Kelly, Robert B. Williams; Altman, Warren Douglas; Rogers, John Morgan; Benson, Bigelow Sayre; Marion Blaine, Claudia Barrett, and Mayor Stanley Church of New Rochelle.

HAPPY YEARS, THE—M-G-M: Dink Stover, Dean Stockwell; Tough McCarty, Darryl Hickman; Tennessee Shad, Scotty Beckett; Samuel H. Stover Sr., Leon Ames; Mrs. Stover, Margalo Gillmore; The Old Roman, Leo G. Carroll.

IT'S A SMALL WORLD—Castle-Eagle Lion: Harry Musk, Paul Dale; Buttons, Lorraine Miller; Father Musk, Will Geer; Rose Ferris, Nina Koshetz; Charlie, Steve Brodie; Dolly Burke, Anne Sholter; Sam, Todd Karns; Janie (16 years), Margaret Field; Susie (16 years), Shirley O. Mills; Jackson, Tom Brown Henry; Dr. Brown, Harry Harvey; Farmer, Paul E. Burns; Susie (8 years), Jacqui Snyder; Janie (8 years), Lora Lee Michel.

PANIC IN THE STREETS—20th Century-Fox: Clinton Reed, Richard Widmark; Police Capt. Warren, Paul Douglas; Nancy Reed, Barbara Bel Geddes; Blackie, Walter (Jack) Palance; Fitch, Zero Mostel; Neff, Dan Riss; John Mefaris, Alexis Minotis; Poldi, Guy Thomajan; Vince, Tommy Cook; Jordan, Edward Kennedy; Cook, H. T. Tsiang; Kochak, Lewis Charles; Dubin, Ray Muller; Tommy, Tommy Rettig; Jeanette, Lenka Peterson; Pat, Pat Walshe; Dr. Gafney, Paul Hostetler; Kleber, George Ehmi; Lee, John Schilleci; Ben, Waldo Pitkin; Sgt. Phelps, Leo Zinser; Dr. Mackey, Beverly C. Brown; Cortelyou, William A. Dean; Mayor Murray, H. Waller Fowler Jr.; Wynant, Rex Moad; Johnston, Irvine Vidacovich; Comm. Quinn, Val Winter; Charlie, Wilson Bourg Jr.; Mrs. Fitch, Mary Liswood; Rita, Aline Stevens; Redfield, Stanley J. Reyes; Violet, Darwin Greenfield; Beauchlyde, Emile Meyer; Scott, Herman Cottman; Al, Al Theriot; Hotel Prop. Juan Villana; Coast Guard Lieut., Robert Dorsen; Anson, Henry Mamet; Bosun, Tiger Joe Marsh; Lascar Boy, Arthur Tong.

PEGGY—U-I: Peggy Brookfield, Diana Lynn; Professor Harvey Brookfield, Charles Coburn; Emelia Fielding, Charlotte Greenwood; Susan Brookfield, Barbara Lawrence; Tom Fielding, Charles Drake; Johnny Higgins, Rock Hudson; Dean William Stockwell, Charles Trowbridge; Mrs. Zim, Connie Gilchrist; Mrs. Privet, Ellen Corby; Mr. Collins, Jerome Cowan; Dr. Philip Wilcox, Griff Barnett.

ROGUES OF SHERWOOD FOREST—Columbia: Robin, Earl of Huntington, John Derek; Lady Marianne, Diana Lynn; King John, George Macready; Little John, Alan Hale; Sir Giles, Paul Cavanagh; Count of Flanders, Lowell Gilmore; Friar Tuck, Billy House; Alan-a-Dale, Lester Matthews; Will Scarlett, William Bevan; Baron Fitzwalter, Wilton Graff; Archbishop Stephen Lang-



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ton, Donald Randolph; Sir Baldric, John Dehner; Baron Alfred, Gavin Muir; Baron Chandos, Tim Huntley; Arthur, Paul Collins.

SUNSET BOULEVARD—Paramount: Joe Gillis, William Holden; Norma Desmond, Gloria Swanson; Max von Mayerling, Erich von Stroheim; Betty Schaefer, Nancy Olson; Artie Green, Jack Webb; Sheldrake, Fred Clark; Morino, Lloyd Gough; Finance Company Men, Charles Dayton; Larry Blake; The Bridge Players, Buster Keaton, H. B. Warner, Anna Q. Nilsson, and Cecil B. DeMille, Hedda Hopper, Sidney Skolsky, Jay Livingstone, Ray Evans.

THIS SIDE OF THE LAW—Warners: Evelyn, Viveca Lindfors; David Cummins, Kent Smith; Nadine Taylor, Janis Paige; Philip Cagle, Robert Douglas; Calder Taylor, John Alvin; The Sheriff, Monte Blue; Miss Roberts, Frances Morris.

TREASURE ISLAND—Disney-RKO: Jim Hawkins, Bobby Driscoll; Long John Silver, Robert Newton; Captain Smollett, Basil Sidney; Squire Trelawney, Walter Fitzgerald; Dr. Livesy, Denis O'Dea; Capt. Billy Bones, Finlay Currie; George Merry, Ralph Truman; Israel Hands, Geoffrey Keen; Ben Gunn, Geoffrey Wilkinson; Blind Pew, John Laurie; Black Dog, Francis DeWolff; Mr. Arrow, David Davies; Redruth, John Gregson; Gray, Andrew Blackett; Morgan, William Devlin; Williams, Howard Douglas; Haggott, Harry Locke; Cady, Sam Kydd; Job, Stephan Jack; Scully, Harold Jamieson; Bolen, Diarmuid Kelly; Vane, Reginald Drummond; Dargun, Gordon Mulholland; Roach, Patrick Troughton; Wolfe, Jim O'Brady; Pike, Chris Adcock; Upson, Tom Lucas; Spotts, Leo Phillips; Bart, Eddie Moran; Tardy, Bob Head; Joyce, Ken Buckle; Hunter, Paddy Brannigan; Norton, Jack Arrow; Bray, Freddy Clark.

WHERE DANGER LIVES—RKO: Jeff Cameron, Robert Mitchum; Margo, Faith Domergue; Mr. Lannington, Claude Rains; Julie, Maureen O'Sullivan; Police Chief, Charles Kemper; Klauber, Ralph Dumke; Mr. Bogardus, Billy House; Dr. Maynard, Harry Shannon; Milo DeLong, Philip Van Zandt; Dr. Mullenbach, Jack Kelly; Mrs. Bogardus, Lillian West.

WHERE THE SIDEWALK ENDS—20th Century-Fox: Mark Dixon, Dana Andrews; Morgan Taylor, Gene Tierney; Scalise, Gary Merrill; Klein, Bert Freed; Jiggs Taylor, Tom Tully; Lt. Thomas, Karl Malden; Martha, Ruth Donnelly; Ken Paine, Craig Stevens; Inspector Foley, Robert Simon; Ted Morrison, Harry von Zell; Willie, Don Appell; Steve, Neville Brand; Mrs. Tribaun, Grace Mills; Mike Williams, Lou Krugman; Harrington, David McMahon; Sid Kramer, David Wolfe; Gilruth, Steve Roberts; Tod Benson, Phil Tully; Casey, Ian MacDonald; Hanson, John Close; Gertessen, John McGuire; Ernie, Lou Nova; Mayer, Oleg Cassini; Mrs. Jackson, Louise Lorimer; Friedman, Lester Sharpe; Teddy, Chili Williams; Feeney, Robert Foulk; Mrs. Klein, Eda Reiss Merin; Morris, Mack Williams; Cab Driver, Duke Watson; Lt. Arnaldo, Clancy Cooper; Sweatshirt, Bob Evans; Fat Man, Joseph Granby; Schwartz, Charles J. Flynn; Riley, Larry Thompson.

WINCHESTER 73—U-I: Lin McAdam, James Stewart; Lola Manners, Shelley Winters; Waco Johnny Dean, Dan Duryea; Dutch Henry Brown, Stephen McNally; High Spade Frankie Wilson, Millard Mitchell; Steve Miller, Charles Drake; Wyatt Earp, Will Geer; Joe Lamont, John McIntire; Wheeler, James Millican; Young Bull, Rock Hudson; Sergeant Wilkes, Jay C. Flippen; Jack Riker, John Alexander; Wesley, Steve Brodie; Doan, Anthony Curtis; Crater, James Best; Mossman, Gregg Martell.

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Style Your Hair Like a Star

(Continued from page 63) new. The doe-eyed look also is here. This is entirely a make-up trick but amusing when you want to go in for it. More cheek rouge than has been worn for years is now very fashionable. And even costume jewelry is related to your make-up.

This being my debut as Photoplay's beauty editor, and hairlines being the biggest new beauty change, I'll get on with them first. Look about you on these pages: June Allyson, Jane Wyman, Elizabeth Taylor, Pat Neal, Barbara Stanwyck and Jane Powell. Your personal type should be somewhere in such a company. But remember this: Even if you copy your pet, almost exactly, you should also try to give your hair-do, your make-up and your figure its unique "you" touch.

WHILE the coiffures Photoplay shows here are all distinctive, they all, with the exception of Jane Powell's, follow the newest edict about headlines. This is it: You must have a "light" look to your hair. No longer should your hair swing like a mop on your neck (remember June Allyson last year?). The heavy look is definitely out. The super-curly look is definitely dated. Your head should look small, little-girl-ish, very, very neat.

Do you want a super-tailored look? Regard Jane Wyman's newest cut, then. Janie hasn't got a hair on her head these days that's longer than four inches. And her bangs are thinned out underneath to keep them from being even half as heavy as they were last year. Last year bangs were lifted from the forehead in a curving bulge. This year that is old hat.

For any girl who, like Little Miss But-ton Nose, adores straight, tailored lines, this is your hair style 1950. It will probably need every-ten-days' cutting—for it must be neat and short to the last degree, and it really requires daily brushing of ten minutes at least to give it its high gloss. But that's all it does need for the smartest appearance.

Barbara Stanwyck's new crowning style is a complete change of pace. If

ever a girl is supposed to know her own mind, it's Stanny. Said she, last year, "None of this short hair for me. It doesn't suit me." Says she now, her hair clipped so that the lower halves of her ears are exposed, "I'm so delightfully surprised. I adore my hair this way."

Know what changed her? Love. Love and Robert Taylor, aided and abetted by clever Sydney Guilaroff of M-G-M.

LET me digress for one moment. The interesting sidelight on the current hair-cuts is that men do prefer them. Dick Powell was the main influence that got June Allyson's hair cut. Junie was also head-styled by Sydney Guilaroff, though her own regular hairdresser, Ethel Nee-fus, at the studio, has done all the work since Guilaroff's original clipping. But there the resemblance between her hair style and Stanwyck's ends.

Bob Taylor had long argued that Barbara's hair was too long, too thick and too curled. Guilaroff gave Barbara what he calls a "soft, tailored neckline" in back. This means no curls but the hair brushed softly up. With the front and sides thoroughly thinned out, he gave Barbara the kind of permanent you can give yourself or get in your favorite shop.

June Allyson says Guilaroff just "whoops" her hair. Translated, that means it is thinned and even more casually set. It was Dick Powell's idea that June have the center part—Guilaroff's idea that she wear the bangs—and "my own idea," she grins, "that they leave me some little hair on my head." Junie has the problem that not many of us face: her hair is actually too curly. It never has a permanent. It can't be "set" in the conventional meaning of the word. Usually it's combed with the lightest setting lotion, gently pressed into shape. June has always been a "brusher," five hundred strokes a day being nothing unusual to her. Junie knows, however, what every smart star soon learns—and you should memorize. "Chic" hair always has "shape." Don't just barge around and hope when

you toss your head it will look darling. It's an art that makes hair look that way.

June has to have her hair cut nowadays every three weeks.

Elizabeth Taylor cuts her own hair. Yes, she does—and she drives the studio wild thereby. That girl, who was born with all the lucky fairies in the world hanging over her cradle, has naturally curly hair. It's thick; it has a natural lustre. And from somewhere, Liz developed her personal mania for cutting it.

Actually, she cuts it very well—but her studio gets nervous when she's shooting a picture because from one day to the next she may not "match up" with the previous shots. A couple of days before her wedding, Liz came tearing in to Nellie Manley, her hairdresser at Paramount, and admitted she had chopped off one side of her hair much too short. Nellie was "to do something."

Nellie laughs, telling the story. "All I had to do was to cut the other side to match, give Liz a quick set with some stand-up curls about her face, and there she was. Her hair always falls into flattering lines—around that face that never needs a bit of flattery."

You can take this lesson from Elizabeth, particularly if your hair curls naturally. Experiment a bit with the shape of your hair. Cut it, once in a while. But do it carefully. If your hair is "straight as a string," however, don't cut it yourself. This calls for an expert.

Pat Neal's hair is straight as a string, fine, soft, difficult golden hair that is as distinctive as Pat's entire personality. Pat's hair problem is absolutely the reverse of Barbara's or June's. Her baby-soft locks are thin. If they were "tapered," they would look skimpy.

If you are Pat's type, your hair, like hers, should be cut "blunt"—that is, off crisply, to give it body. Pat's hairdresser, Meryl Stoltz, keeps her hair classically straight except for one wide lock, combed forward from the crown of the head toward the forehead.

Which brings us to Janie Powell. Janie does her own hair just as she does her own housework and cooking. Her hair is the tiniest bit shorter than it was last year, a little thinned out. But Jane and Geary Steffen, her husband, are the conservative type. Janie likes her hair as it is. Geary is crazy about it. So this small, happy song-bird, altering her hair's general line just enough so that she won't look dated, is one of the holdouts against the very short cut.

And that makes my final point for this month: You may have any hair-do you wish—but whatever it is, choose it to suit your personality. It wouldn't suit conservative Janie to be a pace-setter. The dash of Liz Taylor, the bright, brisk sparkle of June Allyson, the serenity of Jane Wyman, the distinction of Barbara Stanwyck, the alert "high-style" modern of Pat Neal, these aren't Janie.

Find out which one you are—and get out your setting lotion, your hairpins and your brush and go to it. Oh, and write me, will you, in care of PHOTOPLAY, 205 East 42nd Street, with any suggestions you may have for future glamour reports.

The secret of all wonderful hair-dos lies in the original pin curls you set. But do you know how to set standing pin curls to glorify your brow, flat pin curls to make the sides prettiest and those perky pin curls that are so cute at the back of your neck? Well, Vicky Riley will show you just how to put up these pin curls, plus other beauty tricks in October Photoplay

THE END

never say die...

say your favorites' names

Just because **Farley Granger** and **June Allyson** are still leading the parade doesn't mean your favorites haven't a chance to out-distance them and come in first. Maybe your votes are the ones needed to put your choices in the "favorite" spots.

Don't think about it—do it now!

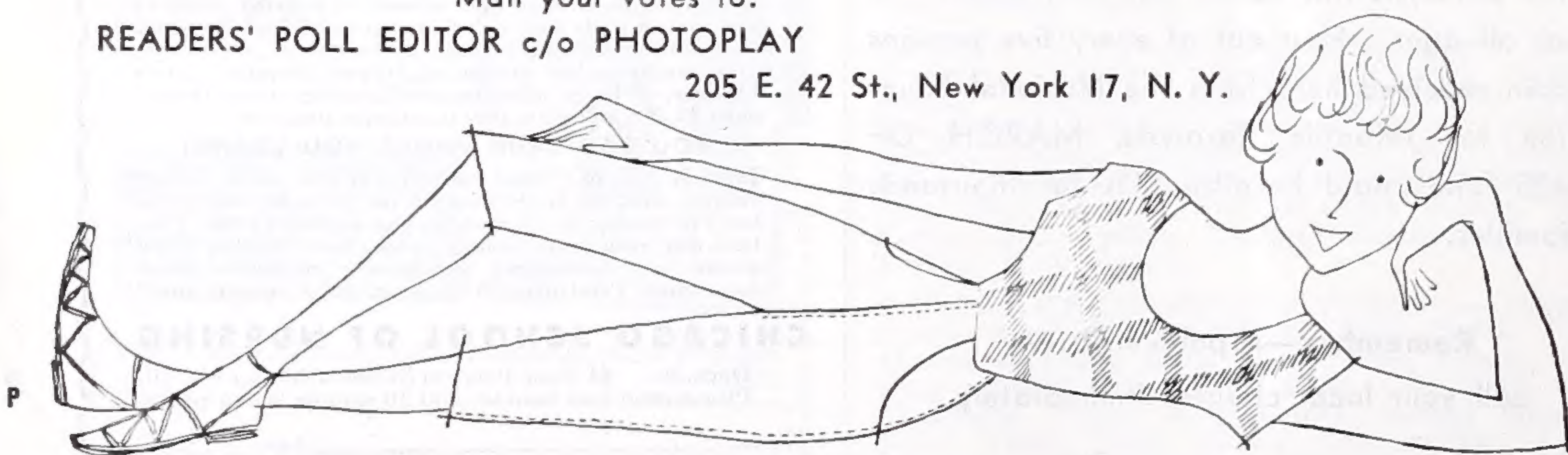
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